10 Most Asked Questions About STEREO

MUSIC AND DRAMA
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HiFi REVIEW

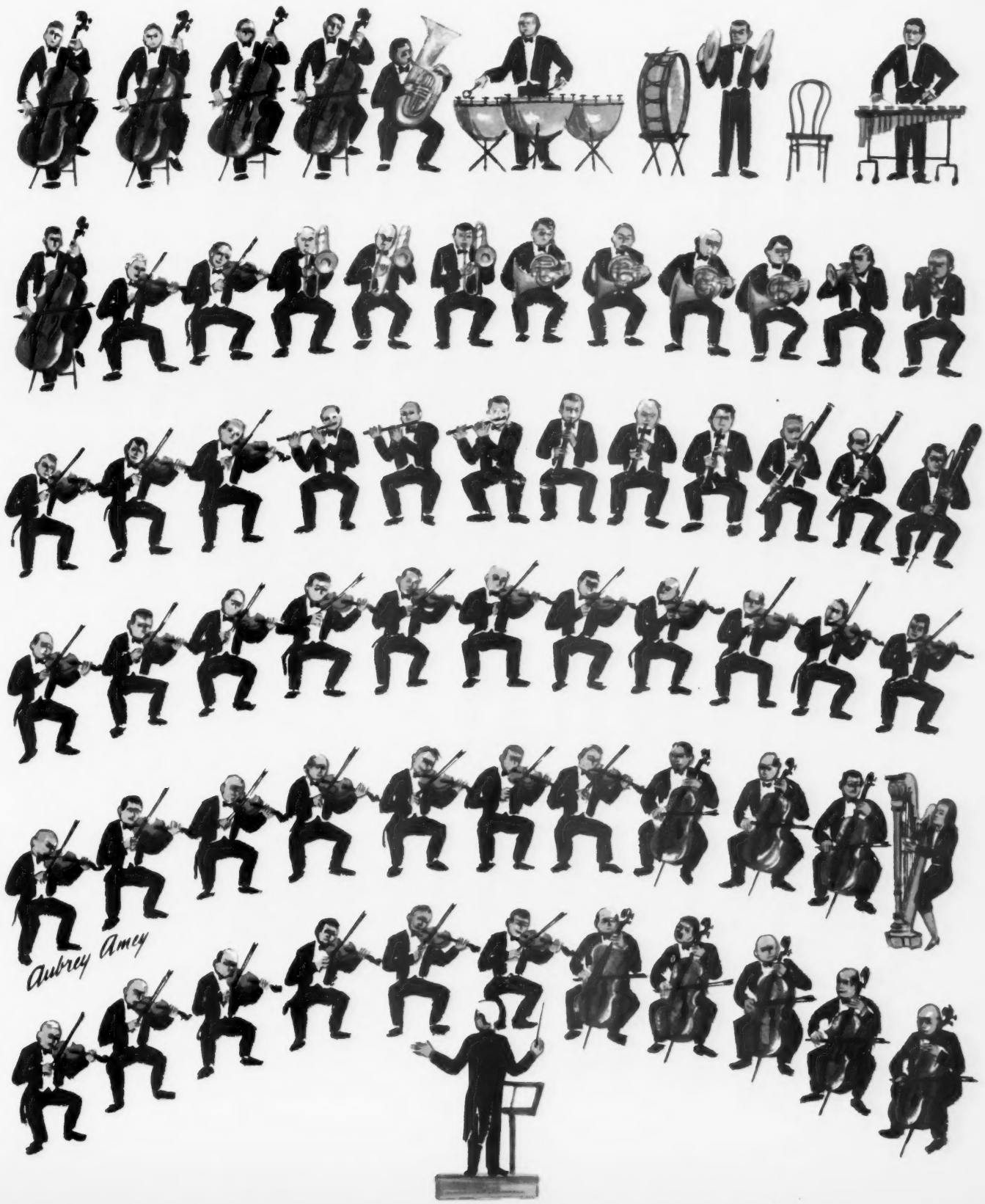
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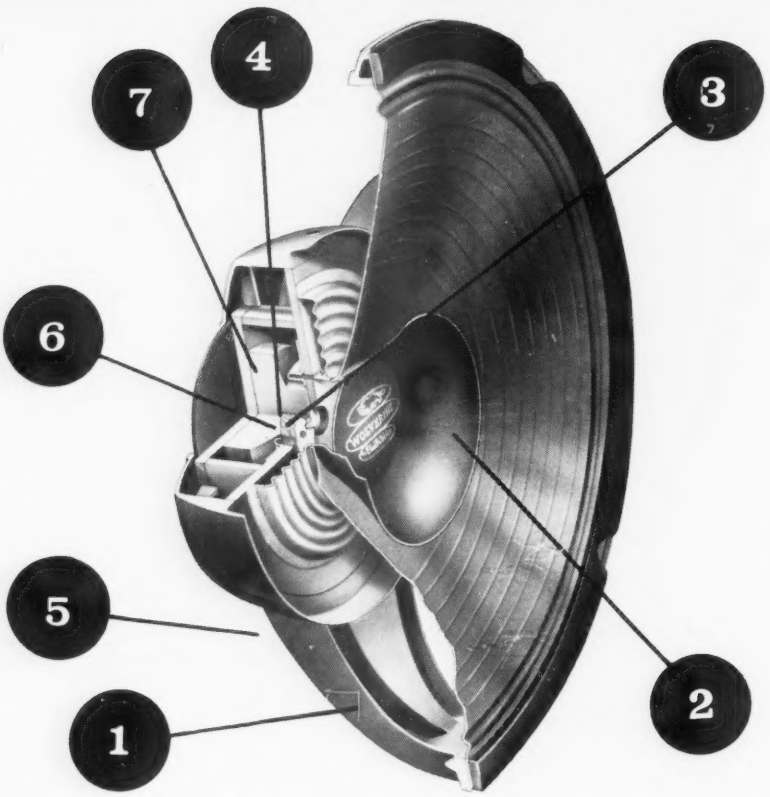
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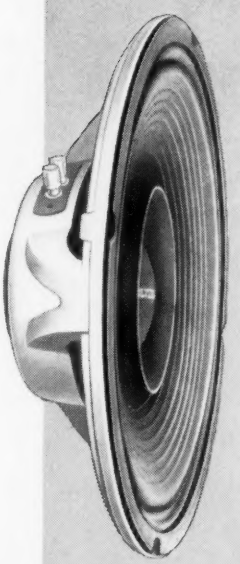
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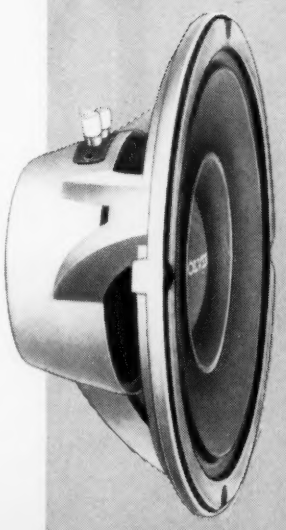
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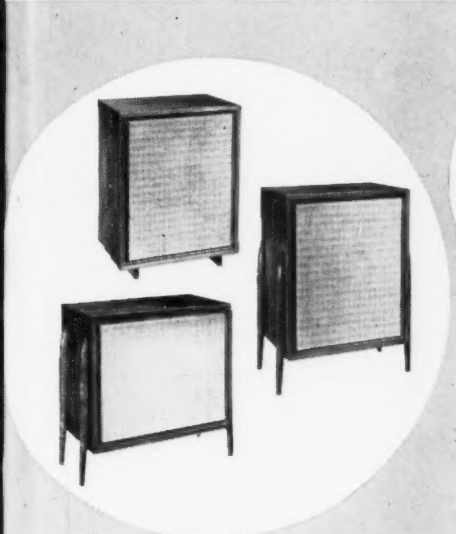


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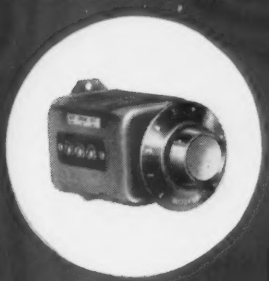
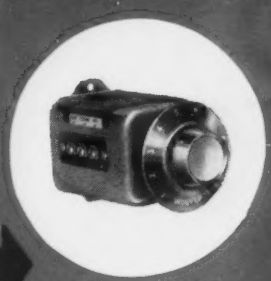
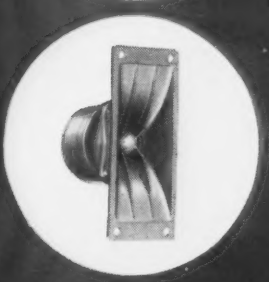
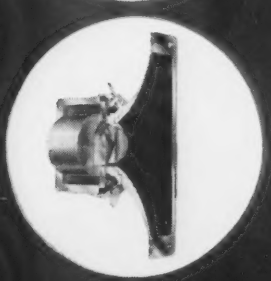


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Oliver Read

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Oliver P. Ferrell

Musical Director
David Hall

Art Editor
Saul D. Weiner

Associate Editors
Hans H. Fantel
Warren DeMotte

Assistant Editor
Rodney H. Williams

Contributing Editors
Martin Bookspan
Ralph J. Gleason
Stanley Green
Nat Hentoff
George Jellinek
David Randolph
John Thornton

Advertising Director
John A. Ronan, Jr.

Advertising Manager
Herb Olsow

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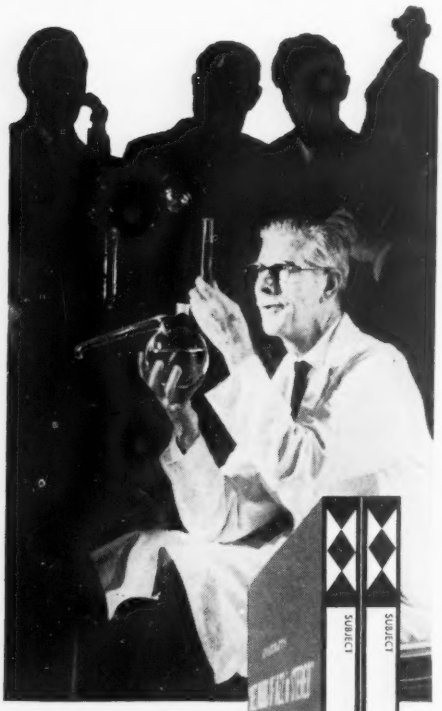
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HiFi Soundings



By David Hall

PEACE AND GOOD WILL—With Music

The year 1958 may well be remembered as one in which musicians, to all outward appearances, have made the most striking contribution to "good will toward men."

The Van Cliburn Moscow hullabaloo and the tremendous American response to Russia's Moiseyev Dancers have been, however, merely peaks in a process that has been going on quietly for more than a generation. We refer to the channels of communication that have now become broadened and deepened by the art of recording. A Chicago audiophile or symphony-goer can become as familiar with the musical life of Vienna, London, Rome, Paris, Copenhagen, Berlin, Amsterdam, Milan, or even Moscow and Leningrad as he is with what goes on in Orchestra Hall, or Ravinia Park, or the War Memorial Auditorium.

Many a record collector on this side of the ocean has had the pleasure of hearing in person such artists as Maria Callas, Renata Tebaldi, David Oistrakh, Emil Gilels, and such performing ensembles as the Amsterdam Concertgebouw, Danish State Radio Symphony Orchestra, and Vienna Philharmonic—which have heretofore existed only as disembodied sounds emerging from a loudspeaker array. Others, among whom I can number myself, have had the thrill of going to concerts and opera in Milan, Copenhagen, Vienna, and London and feeling that here is familiar ground. Such is the power of communication and identification engendered through the medium of recorded music.

But it is not musicians just as performing personalities that come alive regardless of geographical and political barriers. The very musical language of nations from one end of the earth to the other has criss-crossed the United States from coast to coast via the LP medium. This dissemination of creative music is no longer in terms of the "big" musical nations only—Italy, Austria, Germany, and France. Vaughan Williams of England, Carl Nielsen of Denmark, Villa-Lobos of Brazil, Ginastera of Argentina, Chavez and Revueltas of Mexico—these are only a few of the once "off-the-beaten track" composers who are now a part of our domestic musical life.

And let's not forget the wealth of folk song, "continental" melodies, and ethnic folk music that has enriched our recorded music literature. A casual check of any month's releases in this country—classical, jazz, popular, folk—will reveal contributions from as many as thirty different countries. October, for example, brought recordings that emanated from England, Switzerland, Germany, Austria, Holland, France, U.S.S.R., Italy, Spain, Ireland, Africa, Norway, Australia, Portugal, Cuba, Brazil. Poland, Sweden, Norway, Mexico, and Israel.

Recorded music, whether on tape or disc, has from its earliest beginnings been a powerful force working against the apartness of peoples and nations. The music of Shostakovich, Prokofiev, and Khachaturian has achieved international popularity not because of, but *in spite of* differing political ideology. So too with American jazz which has caught on in both Western and Eastern Europe to an extent never dreamed of a dozen years ago. True, there are more live performing groups and artists crossing the international frontiers than ever before; but you can be sure, the great majority have had their recordings precede them in large quantities and potent quality.

Those of us who have lived in and around recordings during our adult lives—and our childhood too—like to flatter ourselves at this time of year that in our own way we too are, just as much as the U.N. and the world statesmen, part of a force for good will among men through a common love of music.

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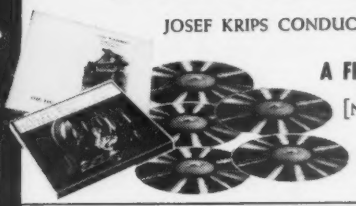
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How big is the move to stereo?

How much has stereo sound captured the imagination and fancy of the American public? Everyone knows that there is a "stereo boom" under way—the advent of the stereo disc seems to have made the public really aware of "three-dimensional" sound. But most authorities publicly state that despite the assured popularity of the stereo disc, the best stereo sound will continue to come from tape recorders.

Are tape recorder manufacturers ready for the stereo boom? How much has stereo impressed the people who make recorders? Probably the best source for this information is the authoritative Tape Recorder Directory, now in its tenth year. The latest issue lists over 300 models. Of the basic models, 113 are completely monaural, 39 have stereo playback, and 29 have stereo record and playback. In other words, about a third of them have some stereo feature. The 1955 Tape Recorder Directory listed only six stereo machines out of 110 total—that's how far stereo tape recorders have come in three years.

Another clue to the trend is provided by a leading tape recorder manufacturer who has recently been selling three stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, the company didn't even make a stereo machine.

If you're trying to decide between stereo and monaural—or have already decided and now wonder what make or model of tape recorder to buy—you'll want the new 1958-59 Tape Recorder Directory, just off the press. It's absolutely free, published as a service to the tape recording industry by Audio Devices, makers of the famous Audiotape magnetic recording tape. To get your free copy, send a card to Dept. AR, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

*one of a series

Dateline Vienna

. . . the city on the Blue Danube is still music's capital

VIENNA makes music like Detroit makes cars. In both cases, the town's main industry is more than a trade: it is a way of life and a form of faith. Detroit "thinks" motors; Vienna "thinks" music. Such singlemindedness has similar results: most of the world's cars come from Detroit; much of its music comes from Vienna.

Vienna is probably the only city where, in a single building, you can find three major recording sessions going on at once. Poking about the Konzerthaus I found Hermann Scherchen conducting Mahler for Westminster downstairs, Mario Rossi recording for Vanguard upstairs, and Mercury spinning its tapes midway between in the Grosser Saal, where Antal Dorati was leading a group of Hungarian refugee musicians.

All this multi-layer music making is just an ordinary day's work at the Konzerthaus. Three simultaneous sessions are "nothing special," said the janitor, who went around bolting the heavy, leather-padded double doors that assure the complete acoustic isolation of each room.

The Konzerthaus itself, one of the centers of Viennese musical life, is a sprawling monster, three blocks wide and two blocks deep, harboring in its hull a whole batch of assorted halls. That such a behemoth structure still manages to look pleasant and not at all overwhelming does credit to the Baroque tricks of Austrian architecture which take the massive out of mass.

But the Konzerthaus is only one of the many musical foci in the town that's virtually "wired for sound." It is curious to see streamlined, gleaming tape recorders and control consoles tucked into Baroque alcoves, surrounded by frescoes and plaster angels, in many of the city's gem-like palaces. These buildings, once the pride of Austria's numberless dukes, counts and barons, now stand deserted by the families that owned them in the days when Austria was one of Europe's great empires. But the deserted palaces are not silent. Some of them now serve as ideal recording locations for chamber music and other intimate works. The high-domed *salons* with elaborate rococo decor, abundant in plaster arabesques and sculptured wood, do for the recording engineer what soft light does for a photographer. They provide an elusive aura of soft diffusion and tonal warmth that is so often missed in the tight, tailor-made acoustics of a modern studio.

Musicians shuttle between sessions like Macy's "flying squad" between sales counters in the Christmas rush. One "stable" of instrumentalists may record under a dozen different names for as many companies. Their bookings are often managed by a broker who can whip together first-rate forces for anything from a string quartet to a full symphony. A record company executive may telephone from London or New York that on a certain date he wants to record a certain work with a certain conductor. If he knows a good broker, he can be sure that a competent group of musicians will be ready and rehearsed the moment he steps off the plane.

Pseudonym recording, a mercenary service under the colors of many labels, has put a firm floor under the musical economy. But the upper echelons, notably the Vienna Philharmonic and the Vienna State Opera, stick religiously to their exclusive recording contracts. There's no shifting of personnel here. Those who have achieved the coveted appointment to either of these famed institutions enjoy lifetime tenure, ample salaries bolstered by government subsidy, the resounding title of *Herr Professor* and prestige enough to float even the most outsized ego. These *Professors* bask in a sustained glow of public adulation that has no parallel since the days of Shirley Temple.

MILES of tape from Vienna's musical mill wrap up a big hunk of the world's classical music market. But recording, though incessant and ubiquitous, is not the essence of Vienna's musical life. Records are merely the bottled overflow from the city's abundant musical springs. They are strictly an export item. Vienna itself prefers to draw music "live" from its vital well.

Concerts and opera are what baseball is (or used to be) to Brooklyn; a national sport enthusiastically supported by all social strata. A music review can be front page news and the dial tone on

YESTERDAY MEETS TOMORROW on Hermon Hosmer Scott's Desk . . .

In this picture, the amplifier on the right was the first complete H. H. Scott amplifier made for the consumer market. It was manufactured 11 years ago. The styling may be old fashioned, but its features are still current . . . in fact hundreds of these amplifiers are still in use across the country.

This picture demonstrates how easily this amplifier can be converted to Stereo. Here it is shown with the new 209 plugged into the H. H. Scott Stereo-Daptor Model 135.

H. H. Scott components have always been built for the future . . . as this picture shows, you never have to worry about obsolescence.





Ideal for Stereo Conversion...

New H. H. Scott 36 Watt Amplifier

$139.95

h.h. Scott

H. H. SCOTT, INC. 111 POWDERMILL RD., MAYNARD, MASS.
EXPORT: TELESCO INTERNATIONAL CORP. 36 W. 40TH ST., N. Y. C.

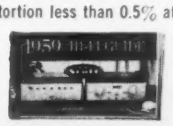
The 36 watt output stage and many versatile features make the new 209 outstanding for a new monaural system, or as a second amplifier to add to your present system for stereo sound.

Use the 209 for monaural now . . . convert later — This new H. H. Scott amplifier has a convenient front panel switch to make conversion instantaneous. Simply add a second amplifier and the H. H. Scott Stereo-daptor whenever you wish.

Use the 209 for converting your present system to stereo now. The 209 and the H. H. Scott stereo-daptor make a perfect stereo conversion kit for use with your present amplifier.

Important Features of the New 209

- Rugged output stage, using 6CA7 output tubes and heavy-duty transformers insures long trouble free operating life. Special air-flow cooling principle.
- Dual phono cartridge inputs let you select between a turntable and record changer or tape deck.
- Separate three-position scratch and rumble filters operate with all inputs.
- Front-panel speaker selector switch allows easy control of remote speakers.
- New Acoustic Level Control assures proper amplifier operation with all types of loudspeakers.
- Extremely low noise and hum levels (80 db below full power output) is made possible by D-C operation of preamplifier tube heaters.
- Amplifier absolutely stable under all operating conditions, even with capacitive loads.
- Technical specifications include: Frequency response 19 CPS to 35,000 CPS $\pm 1\frac{1}{2}$ db; Harmonic distortion less than 0.5% at full power output; IM distortion less than 0.1% (first order difference tone).



- Easily panel mounted. Matches all other H. H. Scott components; Size in accessory case 15½" x 5" x 12½". Price: $139.95 (*West of Rockies $143.95*)

Write for full technical specifications and new catalog MP-12.



The recording tape industry introduces the new "double play" tapes, made on ½-mil Mylar* polyester film base, making available twice the normal length of tape on any given reel size and effectively doubling the normal playing time. ***Problem:*** The new tape is "twice as long," to be sure, but quite fragile, requiring special care in handling.



The recording tape industry introduces the new "tensilized" or "fortified" double play tapes, now made on a special type of reinforced ½-mil Mylar* base that is twice as resistant to stretching and breaking as the 1955 kind. ***Problem:*** The new tape is indeed "twice as long and twice as strong" now (just as strong as normal tape, in fact), but the price is astronomical.



Beginning November 1, 1958, all **irish** "Double Play" recording tape on the market will be of the reinforced, 1957 kind—***but*** at the moderate price of the older, 1955 kind. ***End of Problem:*** This latest **irish** "Double Play" tape has the ***length*** (2400 feet on a standard 7-inch reel), it has the ***strength*** (6 lbs. tensile force)—and you can afford it!

*DuPont's registered trademark



irish
BRAND
recording tapes
are made by the exclusive FERRO-SHEEN® process and are available wherever quality tape is sold.
manufactured by **ORRADIO INDUSTRIES, Inc., Opelika, Alabama, U.S.A.**
Export: Morhan Exporting Corp., New York, N.Y.
Canada: Atlas Radio Corp., Ltd., Toronto, Ontario

the phone system gives you the right pitch for tuning an instrument. The tradition of home music making is still alive, and many a family of four can transform itself into a passable string quartet.

There is nothing arty or ponderous about this passion for music. The Viennese simply regard music as part of their emotional diet and give it the same dedicated care as they would to the baking of a *Sachertorte*. To them, it is all part of a habitual, easy-going concern for the good things in life—and it doesn't much matter whether the "good thing" is the product of the intellect or the kitchen.

If Vienna has become the world's biggest "music factory," busily distributing its ware along the newly developed electronic trade routes of hi-fi, one question naturally arises: what is it that "sells" this particular brand of goods? The answer again recalls our comparison with Detroit: it's a matter of styling.

The Vienna Philharmonic, for instance, sounds unlike any other orchestra on earth. Emphasis here is on smoothly blended concord, wholly different in concept from the sharply defined separation of timbres so often favored in American ensembles.

In phrasing, the Viennese tradition tends toward fluid pliancy which beautifully complements the soft warmth of the sonics. Here too, there is evident contrast with the angular kind of phrasing typical of many modern orchestras and conductors. In short, the Vienna Philharmonic sounds as if the clock had been turned back a hundred years to the time when the esthetic ideal was conceived in terms of upholstered rotundity rather than the hard linear contours of our age.

The players themselves seem as unaware of this as a fish is of water. Their musical concepts simply grew naturally from seeds planted into the local soil by composers like Mozart, Haydn, Beethoven, Schubert, Brahms, Bruckner and Mahler. Such influence may be ephemeral, but it is inescapable.

The effect on the listener is insidious—like a slow-working drink. You don't really notice all the subtle elements of the mixture, but they add up to a special sort of inner radiance.

All the way from Haydn to Brahms and beyond into the post-romantic period of Mahler, the local recipe brings out the musical flavor. But the old-fashioned sauce goes a bit lumpy when spread on modern scores. The hard acerbic works of the twentieth century need a different sort of condiment. T edge and energy that gives mode music its bite and power just isn't pa of the Viennese temperament.

The city's musical inspiration lies firmly in the past that Vienna's ow modernists, Schoenberg, Berg, an Webern, were in their own land prop ets without honor. Only the foreig fame of these men finally brought the recognition on their home grounds.

Herbert von Karajan, director of th opera, and Hermann Scherchen, a fr quent guest conductor at symphon concerts, have been gradually nudgin Vienna toward the mainstream of co temporary music. Younger conductor notably Heinrich Hollreiser and Wol gang Sawallisch—both known in Ame ica by their recordings—have joine these efforts. If they succeed, the golde afterglow of yesteryear that now lie over the musical scene may aga change to the noonday light of inten contemporary creativity.



The government itself takes much i terest in these trends. For Austria's f ture is tied to its music. "Foreigners as us how a small country like Austria ca afford to spend so much public mone on music, theater, and museums," say the head of the Viennese Press Bureau "To us, these things are essential to i ner and outer security. They are, in t way, our secret weapon. By reaffirmin the civilized aspirations of the mind, w gain a kind of force in the world's eyes It relates us to the hopes and affection of all people. That is our good fortun and our protection."

I recalled these words later during performance of *The Magic Flute* at th opera. In the last act, Tamino an Pamina must pass "the gates of terro where death and horror dwell." So nea the Iron Curtain, those symbolic "gate seemed dreadfully real. Like Tamin and his bride, Austria trusts in the pro tection of Mozart's potent devices: si ver bells and a magic flute.

—Hans H. Fant

The stirring history of the War between the States...now told in

MUSIC, SOUNDS, WORDS and PICTURES!



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ALMOST 200 PHOTOGRAPHS AND ILLUSTRATIONS. Literally scores of rare photographs taken during those fateful years show you the people, the places and the battles which have become a vital part of American history and legend. Through the lens of the famous Matthew Brady and others you view on-the-spot scenes of Bull Run, Appomattox and Gettysburg. You meet Lincoln, Grant and Lee... Stonewall Jackson, Jeb Stuart... down the ranks to a homesick Michigan trooper. You'll see the great conflict though the photographic artistry by those who were actually there!

60 PAGES OF TEXT. Through the authoritative articles and commentaries by Pulitzer Prize Winners Bruce Catton and Allan Nevins and novelist Clifford Dowdey you learn how the great war songs came to be sung, and meet the men who sang them. You see the dust rise from a dozen battlefields, and the tears fall from the eyes of a great general, learn the hopes, fears and prayers of Presidents, generals and privates. All this and more in the 2 handsome albums totalling over 90 pages, including authentic documents, photographs and beautifully reproduced song texts.

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Your only membership obligation is to buy five selections from the more than 100 to be offered in the coming 12 months, and you may discontinue membership any time thereafter. The records you want are mailed and billed to you at the regular list price, plus a small mailing charge.

FREE BONUS RECORDS GIVEN REGULARLY. After purchasing five records, you receive a Columbia or Epic Bonus record of your choice FREE for every two selections you purchase — a 50% dividend.

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COLUMBIA (LP) RECORD CLUB TERRE HAUTE INDIANA

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SEND NO MONEY — JUST THE COUPON

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I wish to receive both THE UNION and THE CONFEDERACY, for which I am to be billed $3.98, plus small mailing charge. Enroll me in the following Division of the Club:

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I agree to purchase five selections from the more than 100 to be offered during the coming 12 months . . . at regular list price, plus small mailing charge. For every two *additional* selections I accept, I am to receive a 12" Columbia or Epic Bonus record of my choice FREE.

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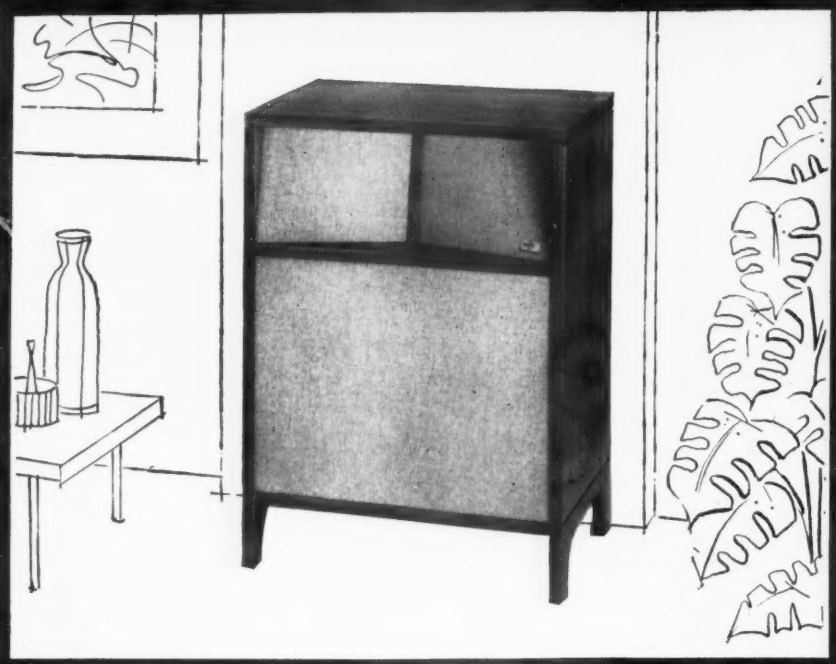
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Dealer's Address.....121-A-1

presenting the

JansZen* Z-300



sound without fury

Only slightly larger than "bookcase" speakers . . . priced less than $200 to gladden stereo fans . . . the new Z-300 console achieves a measure of musical transparency and bass response which, a few years ago, was considered impossible within its size and price framework.

In the Z-300 a 2-element JansZen Electrostatic Tweeter works in sonic harmony with a new JansZen dynamic woofer. Response is exceptionally uniform from an honest 30 to 30,000 cycles/second. Musically, however, this wide range would be painful were it not for the almost total lack of audible or measurable distortion inherent in the JansZen principle. Transparently clear, shrill-less trebles are faithfully reproduced by two push-pull electrostatic elements—thin virtually massless diaphragms driven over their entire areas by 176 pairs of carefully-spaced sheathed conductors. Both elements are checked for distortion and matched for output within 1 db.

A new long-travel dynamic woofer perfectly complements the distortion-free electrostatic tweeter. Its lightweight 11" cone with slight apex weighting and specially-treated cloth suspension achieve near perfect piston action without breakup or doubling. Sealed in a 2.2 cubic-foot, fiberglas-filled baffle, its clean, solid bass consistently shames most of the largest speakers now available.

The complete JansZen Z-300 measures only 28" h by 20" w by 13" d. Send for free literature and name of your nearest dealer where it may be heard.

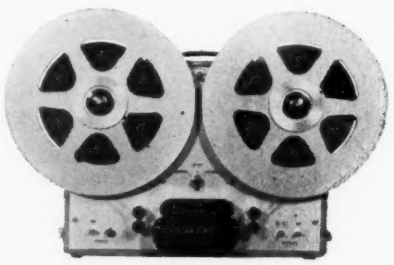
**Including designs by Arthur A. Janzen*

made only by **NESHAMINY ELECTRONIC CORP.**, Neshaminy, Pa.

Export Div.: 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.



• **Crown** is marketing a new automatic tape player which will handle 14-inch tape reels. This permits 16 hours of uninterrupted program material at 3¾ ips or 8 hours at 7½ ips. The "Stereo-Matic" player also features magnetic brakes,



forced-air motor cooling, provisions for remote reversing, and an exceptionally low wow and flutter constant. Sold with 4-track heads and two output amplifiers, the unit markets for $617.00. (International Radio and Electronics Corp., South 17th & Mishawaka Rd., Elkhart, Ind.)

• **Fisher** matches its popular 101-X stereo amplifier with a new stereophonic FM-AM tuner, Model 101-R. With independent AM and FM tuning, separate MicroRay tuning indicators and provisions for FM multiplex, the 101-R is a high quality entry in the tuner field. Using 15 tubes, plus two germanium diodes, it features an FM sensitivity of 0.7 microvolts for 20 db. quieting. On AM, the antenna circuit has



been designed to make use of the external FM antenna. The FM section also uses the popular "Gold Cascode" r.f. stage and four i.f. stages, including those for limiting. The AM circuit has a delayed a.g.c. arrangement with a 10 kc. sharp cut-off filter to minimize adjacent channel interference. Priced at $229.50, the tuner is available in a variety of custom cabinets, each priced at an additional $22.50. (Fisher Radio Corp., 21-37 44th Drive, Long Island City, N. Y.)

• **Garrard** announces a professional transcription tone arm and turntable combination. Utilizing the popular TPA tone arm series, the turntable and arm are permanently mounted on the same base platform. The arm is wired for either stereo

MOST SENSITIVE
TUNERS BY FISHER
MOST SELECTIVE
MOST FLEXIBLE



Model 101-R
FM-AM Tuner

STEREOPHONIC HIGH FIDELITY

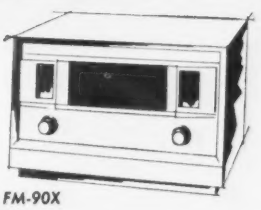
Most sensitive. THE FISHER Gold Cascode tuners are at the theoretical limits of sensitivity—only 0.75 microvolts needed for fine reception.

Most selective. THE FISHER tuners feature *highly selective* IF circuits, plus precision alignment for interference-free reception on FM and AM (even under the most adverse conditions).

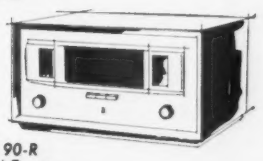
Most flexible. THE FISHER TUNERS, both stereophonic and monophonic, boast the greatest number of advanced features and are the *first choice* for every high fidelity application.

THE FISHER

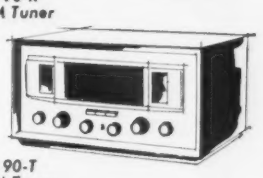
Plug-in conversion, when desired, for Multiplex stereo reception!



Model FM-90X
FM Tuner



Model 90-R
FM-AM Tuner



Model 90-T
FM-AM Tuner
with Audio Controls

Another Fisher First

THE FISHER Deluxe Series 90 tuners are the only instruments in the world featuring IF interstation muting on regular FM, as well as Multiplex (to which it can be readily adapted.)

FISHER RADIO CORPORATION
21-37 44th Drive • Long Island City 1, N. Y.
Export: Morhan Exporting Corp., 458 Broadway, New York 13, N. Y.

STEREO RECORD YOUR OWN **SPECIAL EFFECTS** WITH THE AMPEX UNIVERSAL "A" 960



COURTESY OF THE UNITED STATES ARMY

Now you can capture any memorable event in living stereo – with the new Ampex Stereo Record Universal "A" Portable (Model 960). And in addition to "live" recording with microphones, you can record stereo off the air, copy stereo tapes and discs and build a stereophonic tape library of truly professional quality at lowest cost and with this single unit you can record monaural sound-on-sound with full control of balance. This precision engineered, ruggedly constructed Portable stereo recorder/reproducer gives you all the advantages of traditionally superior Ampex features. With the instant-acting head switch, you can shift from 2-track to 4-track operation at will, and play back as long as 4 hours and 16 minutes of stereo music on a single reel of tape (2400 ft.). Automatic stop at end of reel. Also available is the Ampex monaural recorder/stereophonic reproducer (Model 910). Performance will be within specifications the first day you own it and for many years to come. Three precision dual head stacks (one each for record, playback and erase) are Ampex designed and built to tolerances as close as 10 millionths of an inch. The two Ampex (Model 2010) Amplifier-Speakers will complete your stereo portable system. All three units are lightweight, durable and in matched, smartly styled two-tone grey carrying cases.

AMPEX STEREO

SIGNATURE OF PERFECTION IN SOUND

AMPEX AUDIO INC.
1059-M KIFER ROAD, SUNNYVALE, CALIF.
Please send me full information on the AMPEX STEREO RECORD UNIVERSAL "A" PORTABLE SYSTEM (Model 960):

NAME_____

ADDRESS_____

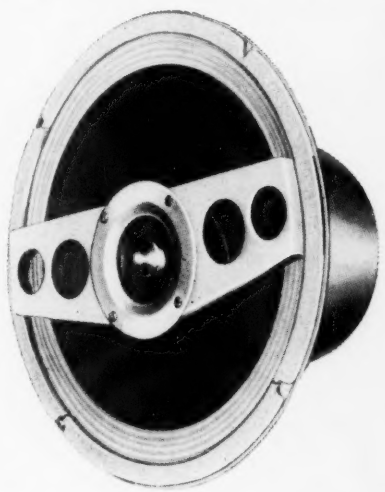
CITY_____ ZONE____ STATE_____

or monophonic cartridges. The turntable is four-speed and features a variable speed adjustment. A specialized push-button system controls the automatic stop at the end of each record. By pressing one button, the tone arm disengages from the motor and



acts independently. The other push-button automatically shuts the motor off when the arm is replaced on the rest. Called the Model 4HF, this four-speed deluxe player sells for $59.50. Mounting bases are available from various manufacturers in a variety of wood finishes. (Garrard Sales Corp., 80 Shore Rd., Port Washington, N. Y.)

• **General Electric** offers a new coaxial 12-inch speaker referred to as the Model LC-12 "Stereo Classic." The woofer section of the new speaker features a flexible surround of high cone excursion ability. A new shape for the woofer cone is said to eliminate breakup and audible spurious vibrations. The concentrically mounted tweeter features a new 2-inch cone with a steeply curved structure that extends the frequency range up to at least 18,000 cycles. The crossover point is around



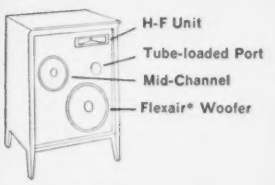
1500 cycles. The LC-12 will also be available to the public in a new enclosure called the LH-12. The enclosure is reported to have a remarkably smooth and deep bass response although its metric volume is about two cubic feet. The speaker alone will sell in a kit form (called the LK-12) or assembled for $89.95. The complete system with the speaker already mounted markets for $129.95. (General Electric Co., Specialty Electronic Components Dept., W. Genesee, Auburn, N. Y.)

Jensen TRUE HIGH FIDELITY
WITH THE MODERN-LIVING LOOK

Searching for the most in true high fidelity with the modern-living look? It's here . . . the new Jensen CN-100 loudspeaker system . . . with performance far beyond cost and size . . . styled in small-scaled elegant simplicity. New magnificent "big speaker" bass . . . full, complete hi-fi range for all your monophonic and stereophonic listening. Warm and graceful in line and form with the natural beauty of fine Walnut, Tawny Ash or Mahogany, the CN-100 is meant for *your* living room. Costs only **$149.50.**
Send for Bulletin JH-1.

WITH NEW "FLEXAIR" WOOFER

ADVANCED DESIGN 3-WAY SYSTEM



New 12″ Flexair woofer brings the air suspension principle to a new peak of performance . . . full bass response to 20 cycles. Special 8″ mid-channel and compression-driver h-f unit carry the range smoothly to 15,000 cycles. Impedance 16 ohms, power rating 30-watts. High sensitivity assures adequate drive with a clean 10-watt amplifier.

BF-100 Universal Bass-Superflex* cabinet only for all 12″ speakers and systems, 31½″ H., 21″ W., 18¼″ D. $69.50.



Jensen MANUFACTURING COMPANY *Trademark
6601 South Laramie Ave., Chicago 38, Illinois
Division of The Muter Co. In Canada: J. R. Longstaffe Co., Ltd., Toronto In Mexico: Radios Y Television, S. A., Mexico D. F.

SUPERB FOR STEREO



. . . and better than ever for monaural records

new

GLASER-STEERS GS-77

the modern record changer

When it comes to the selection of a record changer to meet the exacting requirements of both modern stereo and modern high fidelity monaural records — there is only one choice, the GS-77.

From the day this modern record changer was born, strict adherence to rigid precision standards and advanced engineering made it the ideal high fidelity record changer. Now, new features have been added to make it the ideal stereo changer. An easily accessible stereo-monaural switch directs the stereo signal to the proper speaker. On monaural records, it provides a signal to both speakers adding extra depth. A double channel muting switch assures complete silence at all times except when the stereo record is being played. New GS-77 quick-change cartridge holder makes it easy to change from stereo to monaural cartridge with the turn of a knob.

Other GS-77 features assure the finest reproduction, stereo or monaural. The tone arm exhibits no resonance in the audible spectrum, and virtually eliminates tracking error. The arm counterbalance is so designed that stylus pressure between the first and tenth record in the stack does not vary beyond 0.9 gram. These characteristics virtually eliminate vertical rumble — to which stereo is sensitive. Turntable pause eliminates the grinding action which takes place where records are dropped on a moving turntable or disc — protecting the delicate stereo record grooves.

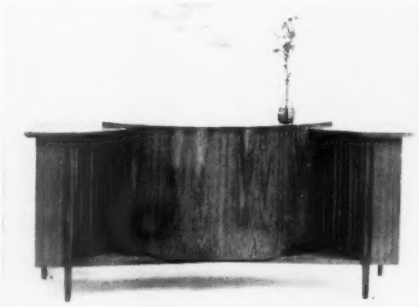
The GS-77 is the perfect record changer for stereo as it is for monaural high fidelity. $59.50 less cartridge and base. At hi-fi dealers, or write: Glaser-Steers Corp., 155 Oraton Street, Newark 4, N. J.

In Canada: Alex L. Clark, Ltd., Toronto, Ontario. *Export:* M. Simons & Sons Co., Inc., N. Y. C. DEPT. HFR-12

(Continued from page 14)

• **Hartley** introduces a small moderately priced enclosure to house its popular single-cone Model 217 full range speaker. Suitable for either vertical or horizontal mounting, the enclosure is supplied with 6-inch legs. In unfinished birch, the "Cameo" enclosure sells for $63.00, or with Model 217 speaker, for $128. Finished in walnut, mahogany or corina blond, the enclosure is worth $80.00, or $145.00 complete. (Hartley Products Co., 521 E. 162nd St., New York 51, N. Y.)

• **James B. Lansing** has been accorded a tremendous reception for its stereo Ranger PARAGON speaker system. Its success has created a smaller version utilizing the identical principle of "radiant dispersion." Given the name Ranger METREGON, the system puts the two woofers (JBL Model 130A) so that they face into the edges of the refractor panel. Because of the breadth of the PARAGON, the woofers were mounted in the center. A new high frequency driver has been developed—Model 275—which is slightly larger than the extremely popular Model 175. This driver is designed to reproduce all frequencies down to about 600 cycles, where the JBL 130A takes over. The design of the METREGON permits the purchaser to gradually build up a complete stereo system by starting off with two D123 full range speakers. At a later date two 075 tweeters and crossovers may be added, or the system may be set up with two D130 full range speakers and a pair of

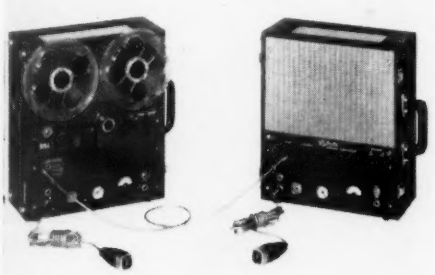


Model 275 mid-range and tweeter units installed to improve treble response. The complete system however includes two 15-inch woofers and two of the 275 high frequency drivers. The METREGON stands 30 inches high and is approximately 74 inches long. Prices start at $538.80 (with factory installed speakers) and go up to a premium value, with the best wood finishes, of $1038.00. (James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles 49, Calif.)

• **Marantz** adds to its line of quality components a self-powered stereo preamplifier functionally designed for versatility and a minimum of operational confusion. It includes separate tone controls on each channel with a hiss or noise filter and separate rumble filter. Styled in its popular gold finish, the stereo preamplifier will sell for $225.00, plus $24.00 for a finished wood cabinet. Another new product released by this company within the past few months was its Model 5A power amplifier. Built along the premium-quality lines of the popular Model 2A, it is really a smaller brother putting out 30 watts to 40 watts of the bigger unit. Marantz power amplifiers have a built-in subsonic filter to eliminate possible transients in the supersonic region. Frequency response is within 0.2 db. from 20 to 20,000 cycles. The Model 5A also has a built-in meter for maintaining balance of the output tubes. Price is $147, plus $7.50 for gold-finished grill. (Marantz Co., 25-14 Broadway, Long Island City 1, N. Y.)

• **Nortronics** supplies the answers to the most frequently asked seventeen questions concerning stereo tape. Informative and to-the-point answers are now available in a booklet entitled "Questions and Answers about Stereo Tape Recording." Although this booklet does refer to Nortronics products in several places, it is an exceptionally honest effort to provide important information on 2- and 4-track stereo. Free. (Nortronics Company, Inc., 1015 S. Sixth St., Minneapolis 4, Minn.)

• **Roberts** introduces two matched units for home stereo recording. When added to the Roberts 90-S stereo recorder which includes an amplifier, preamplifier and tape drive mechanism, the new A-901



recording amplifier provides the second microphone with amplifier and VU meter for channel balancing. The A-901 also has a built-in two-way speaker combination for use in playing back stereo tapes. Frequency response is claimed by the manufacturer to be ± 2 db. from 40 to 15,000 cycles at 7½ ips. Stereo recorder Model 90-S markets for $325.00. The matching stereo speaker and recording amplifier Model A-901 is sold for $149.50. (Roberts Electronics, Inc., 1028 N. LaBrea Ave., Hollywood 38, Calif.)

• **Viking** now makes available a Model "75" with a new quarter-track head. This improvement and modification is in addition to a new belt shift speed changer and an easy-to-manipulate control knob. Viking has also produced two brand new tape decks. These are the models "85" and the professional "95" series. (The MacAllister Co., 9600 Aldrich Avenue South, Minneapolis 20, Minn.)

presenting the JBL Ranger-METREGON

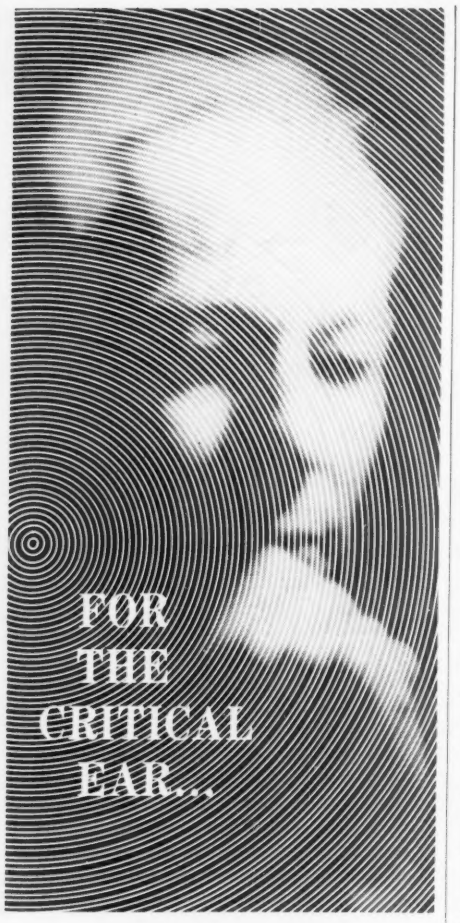
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A NOTE TO THE TECHNICALLY INCLINED

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Literature available: Department 6-L

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(musical) notes of the sports world

Inspiration via a tonal decathlon

SHAKESPEARE said a carpenter was known by his chips. It may well come to pass that musicians will be identified by their interest in matters athletic. Are fiddlers fond of football and baritones batting baseballs such odd bedfellows? Not quite!

Interchange exists in the vocabulary of games and music. There is the string instrument *bow* and the same in archery; *position* concerns many musical instruments and is just as common to baseball, football, basketball, and hockey. There are *cues* in notated music, and a conductor *cues* a player: the same word describes the stick that strokes the ivories in billiards. *Bridge* is both a card game and the little wooden support that holds the strings of the violin family. Nylon and gut strings are used on tennis racquets and are twanged on the harp—bowed, fingered, and plucked on the violin, viola and their relatives.

Even gunnery is found in musical compositions, be it small arms or the large mounted type. Cannon are called for in Tchaikovsky's *1812* Overture (performances must be under control of the local Fire Department, however!). Leopold Mozart, father of the illustrious Wolfgang, demands that a rifle be shot in a very sober symphony he composed.

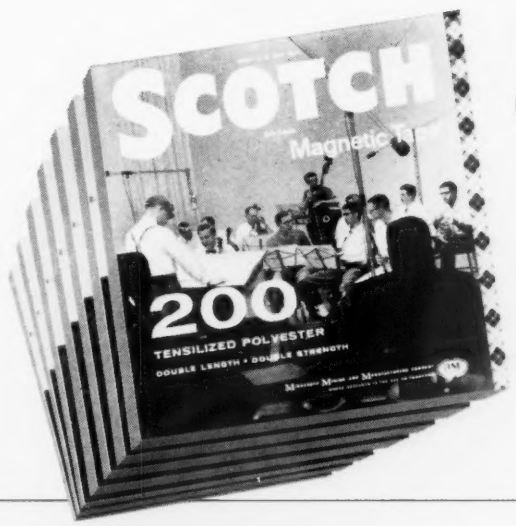
Babe Ruth and his famous prophetic World Series home run was translated into an orchestral piece by the New Yorker, long-short-hair musician, Sylvan Levin. In similar big league style, George Kleinsinger composed a cantata eulogizing the once-Brooklyn, now Los Angeles Dodgers. The great Carl Hubbell with his left-handed screwball pitches was the subject of a musical portrait by Robert Russell Bennett. Both ballet and opera have been employed to frame stories of the national pastime. Burrill Phillips' *Play Ball!* is climaxed with a do-or-die homer in the ninth, as the dancers cavort around the base paths in speedy triple time, and the immortal *Casey at the Bat* was turned into a one-acter by William Schuman, head man of the Juilliard School. Back at the turn of the century, Charles Ives delineated in proper crabby, complex music the exact personality described by his title: *Some Southpaw Pitching*. This type of music may not be exactly cricket in sound, but it is certainly baseball roosting in the concert hall.

European composers, on the other hand, turn to other diversions. Arthur Honegger (already established by his *Pacific 231* as a man who admired vitality—a musical travelogue of a locomotive's groaning start, moving into top speed, and final creaking into the terminus) limned an international cup match in his *Rugby*. The same contest-type inspired Martinu of Czechoslovakia to write his *Half Time* (not the meter, but the period that splits a rugby match). Athleticism with its motility shifts is an attraction to a composer with rhythmic derring-do. Bartók has described the give-and-take of the mat sport in *Wrestling* (old style, not the present-day, vaudeville fakery). Boxing, the other sport of the ring, is the profession of the principal protagonist in Ernst Křenek's *Heavyweight, or Pride of the Nation*. But the most esoterically colored depiction of any athletic contest has been composed by Alexander Tcherpenine, born in France, now in Chicago. His *Sonata Sportive* is for bassoon and piano, of all combinations! The work covers a ten-rounder—from the musical content the result is a draw. Also Erik Satie has given sports attention, by way of a portfolio of twenty sketches which include cycling, polo, and tennis.

But even the more sedate games, played indoors, have been a source of inspiration. A very tense chess match is the plot for the aptly-named ballet, *Checkmate*, by Arthur Bliss, present Master of the Queen's Musick in England. And the handling of the pasteboards is set forth cleverly in Igor Stravinsky's *The Card Party*.

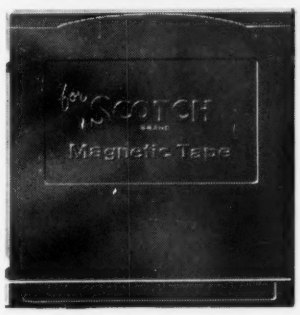
GAMBLING is not a vice in the music kingdom. Mozart invented a musical dice game, good for community concerts, whereby any possible throw has its number matched by especially designed music. Be it a five, or a six, or "snake eyes," the snippets of music fit like a glove, in any order. Result: the composition of a minuet. Speaking of dice, seven comes to mind. Burnett Tuthill has written a catchy orchestral piece titled *Come Seven*. Septule meter marks every measure save the last, and naturally, this is in eleven time! And speaking of betting, the Sport of Kings, horseracing, is included in William

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Schuman's *Newsreel*. If a fashion show is to be considered also an indoor sport, this too is described in Schuman's suite.

Participation in sports is not foreign to musicians. Mozart was an expert billiard player, and bowled (on the green). A set of duets for two basset horns was composed during such relaxation. One assumes that the duos were sketched between games! Kreisler also played billiards, Primrose and Francescatti have held chess games by mail when touring. Roy Harris didn't begin his career by putting notes on paper, but by putting baserunners out since he played the infield. He still can be intrigued by a call to toss a baseball around. Eddie Basinski once played for the New York (now San Francisco) Giants. At the end of the season Eddie moved into the first fiddle section of the Buffalo Orchestra. There has even been a baseball team made up of symphony orchestra men; big league in regard to the latter, one hears they were a few classifications below this standard in regard to the former. This was the Robin Hood Dell nine—none other than the Philadelphia Orchestra under its summer concert name. Their record was imposing! Three wins, no losses.

Musical Olympic records can fall within the category of sports. As far as statistics show the shortest orchestral work on record belongs to Anton Webern. The facts: six and a fraction measures, less than twenty total beats. Eliminating opera, the longest concert work on record is the product of a wealthy British composer with a non-British name: Kaikhosru Sorabji. This chap turned out a piano work some twenty-eight years ago consisting of one hundred and thirty-five sections, with a running time close to three hours. But the record of all records is the largest orchestra ever assembled. It consisted of three thousand, one hundred and fifty players and they performed in Leningrad. It would have been cute if this jumbo organization had performed music with the longest titles extant. There are two worth mentioning: A two-trumpet flourish composed by Satie: *Fanfare to Awaken the Good Ole' Fat King of the Monkeys who Always Sleeps with One Eye Shut*, and Frederick Converse's *Flivver Ten Million, a Joyous Epic; Fantasy for Orchestra Inspired by the Familiar Legend 'The Ten Millionth Ford is Now Serving Its Owner.'* This work has a sporty touch in its percussion—the honk of the auto horn.

—Arthur Cohn

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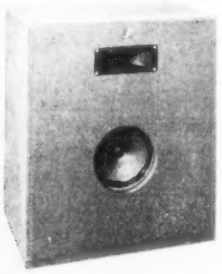


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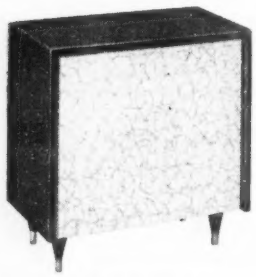
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John M. Skladzier
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Gentlemen:

Congratulations! With the revamping of your record review format, HiFi & MUSIC REVIEW becomes a model for all audiophile and music publications. We in radio production feel responsible to our listeners for the quality of recorded music which we broadcast and have therefore come to rely heavily on competent disc reviewers. Though your first several issues seemed far from flawless to us, the overall improvement in quality in recent months has been amazing. Highlights, from our standpoint, are the stimulating and informative musical essays, and the very timely equipment reviews.

Randolph Fischer
Program Director
Station KSPC-FM
Claremont, Calif.

Gentlemen:

I am writing to tell you that I like very much the new format for your record reviews, inaugurated with the October issue. I find it much easier to identify the records being reviewed. Also like the capsule summary at the head of each review.

William Y. Stevens
Poughkeepsie, N. Y.

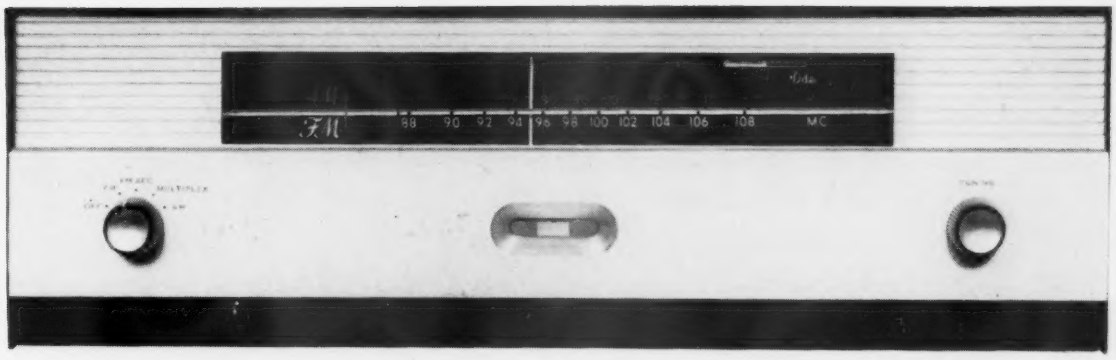
Problem Department

Gentlemen:

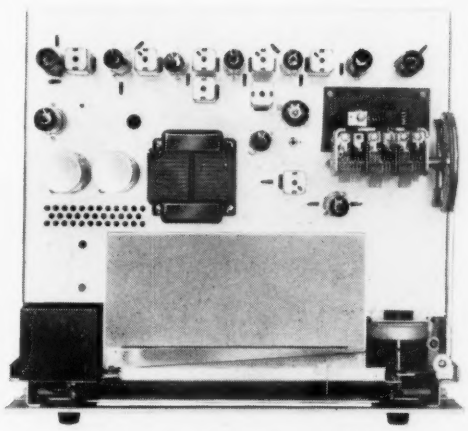
I have some valuable plastic recordings which have become warped. Would you recommend a method for correcting this?

John Guidice
Elizabeth, N. J.

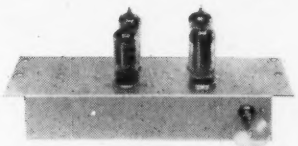
John, old man, you've got problems! You could take the chance of warming up the record while keeping it under pressure in an oven. This cannot be recommended too highly since it will also obliterate the high frequency response in the grooves. Maybe some of our readers have been faced with a similar problem and have found a workable solution—if so, how about letting us in on the secret? —Ed.



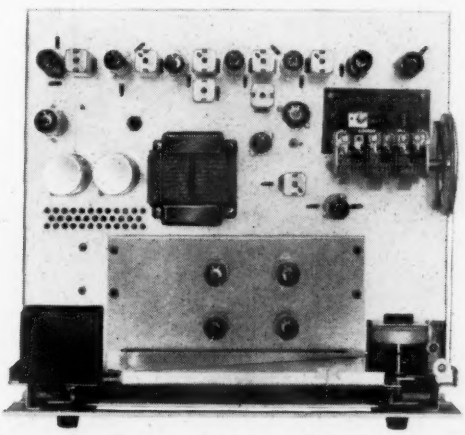
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Top view of T250 showing provision for multiplex adapter (MA250)



MA250, Plug-in multiplex adapter



Top view of T250 with MA250 adapter-installed.

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NEW HF35: 35-Watt Ultra-Linear Power Amplifier. Kit **$47.95.** Wired **$72.95.** Cover E-2 $4.50.

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10 Most Asked Questions About STEREO

Is stereo better than hi-fi?

This implies that stereo is a substitute for hi-fi. It is not. To be worth its salt, stereo must be built around good hi-fi equipment. A few unscrupulous package goods manufacturers have taken advantage of the confusion about hi-fi to insinuate that stereo is something totally different. True, stereo can give improved sound reproduction, but only if the equipment is hi-fi to begin with.

Must I sell my present speaker and get a pair of new speakers for stereo?

No. As a hi-fi enthusiast or audiophile, you will undoubtedly want to keep your present speaker system. Various manufacturers (Electro-Voice, Stephens, University, etc.) have developed methods which permit the simple addition of a smaller extra speaker setup for the stereo second channel. However, many stereo enthusiasts feel that optimum results require two matched speakers. In any case, keep what you have if you like it.

If I can keep my speaker, can I keep the amplifier too?

Very likely. Most manufacturers have made provisions to add a second amplifier and a special "stereo adapter." For example, owners of the Scott 99D amplifier need only buy another 99D and the Scott "Stereodaptor." Much the same philosophy can be applied to owners of the Altec Lansing 344A amplifier (add an S40 or S41 stereo control), Bogen, and many others. Two dissimilar amplifiers feeding similar speakers can be matched through the use of the Knight model KN750 adapter. The latter unit is connected between the output of the amplifiers and speakers.

Can I use my present record changer for stereo?

Probably not. It depends on the make and model. Many changers made within the past year are wired for stereo or can be converted to stereo by the addition of a simple adapter kit. Changers two or more years old cannot be modified and in all probability have too much rumble. Ask a competent hi-fi dealer.

Is it true that stereo records will wear out faster than monophonic discs?

There is a good chance that they will. We interpret the word "wear" to mean particularly a loss of high frequencies and increase of noise caused by the stylus gradually cutting into the minute undulations of the record grooves. Stereo record grooves are more delicate and must contain considerably more sonic information than monophonic grooves. Cartridge manufacturers are attempting to make styli very compliant while tone arm manufacturers such as Rek-O-Kut, General Electric, Grado, etc. have introduced new models that ride the records with a feather-light touch.

Can I play my old records on a new stereo system?

Definitely yes. The over-all quality may be slightly down, but this will be noticeable only in exceptional cases. The new stereo cartridges are now practically equal to the best monophonic cartridges. Keep in mind that when you play monophonic records on a stereo system you hear the same sound out of two speakers. Many listeners find this most pleasing.

Should I buy stereo records now although I have no stereo hi-fi setup?

Definitely no. There are only two or three monophonic cartridges that will not immediately ruin a stereo record. "Compatibility" is a word often heard in regard to this question, but it is not a two-way street. You can play standard monophonic records on a stereo hi-fi setup, but don't attempt to play stereo records on conventional monophonic hi-fi equipment—unless you have installed a stereo cartridge.

Should I use a magnetic, or a ceramic, stereo cartridge?

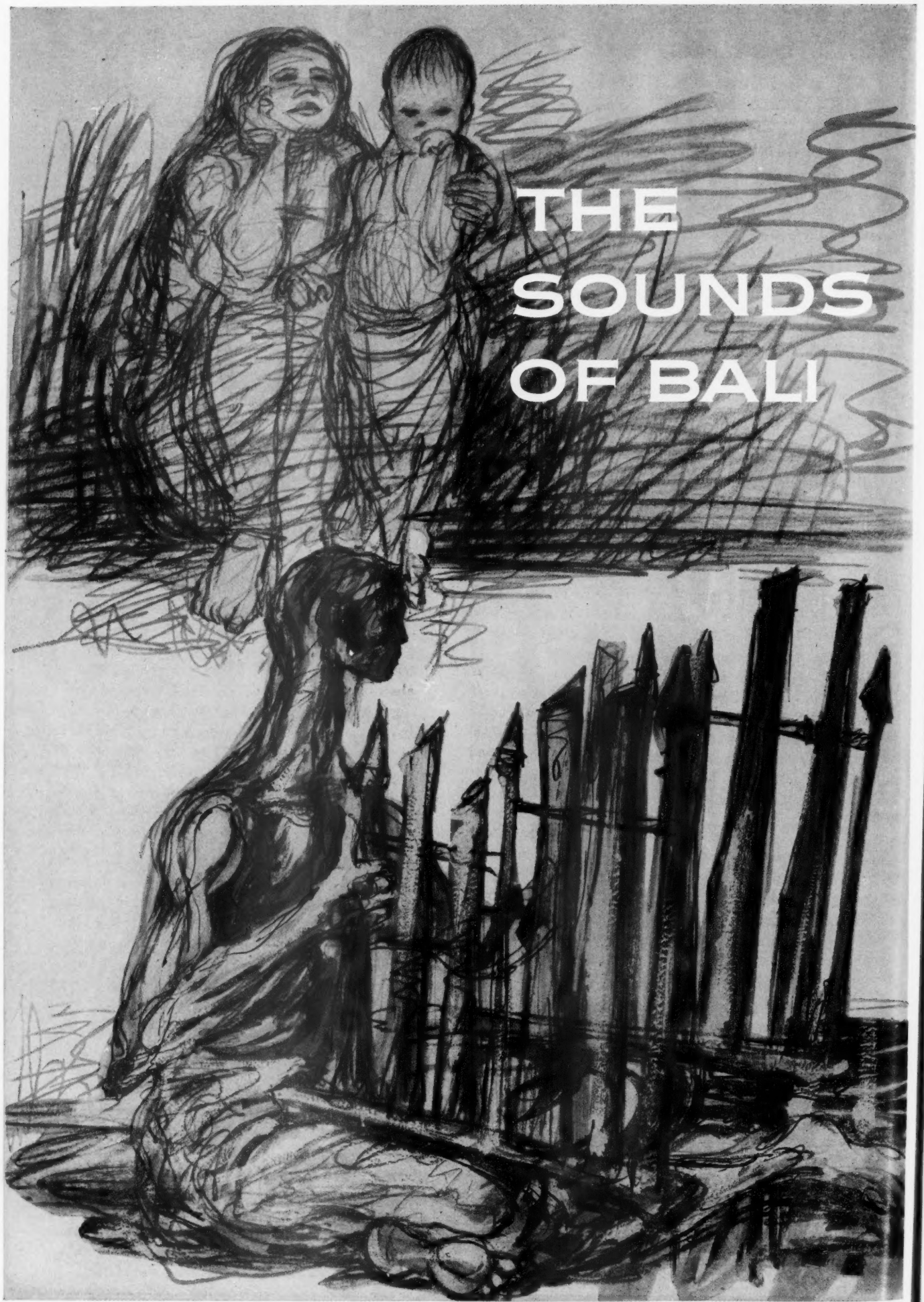
Both cartridges have advantages and both can be used with "adapted" as well as new equipment. Ceramic cartridges are less expensive, have more output signal, pick up less a.c. hum and some of them will suppress some of the rumble in poorly made changers. Magnetic stereo cartridges generally have a richer bass and high frequency response. They are also more compliant and thus reduce record wear. The Shure M3D, the Pickering model 371 and the Fairchild 232 are good examples of magnetic cartridges. The Electro-Voice 21D or 26DM is a top-quality ceramic.

Which is better, stereo tape or stereo disc?

It would depend on your objectives. If you want the best possible sound without regard to expense or inconvenience—stereo tape is the answer. Also, if you want to record stereo, tape is the *only* medium available to the amateur. On the other hand, for maximum convenience at a somewhat reduced cost factor, the stereo disc is the best answer. The fidelity and dynamic range of the disc is not quite up to 7½ ips tape, but for anyone less than a "purist" it will suffice.

Must I sit in a certain spot in my living room for stereo?

If the speakers are placed properly, the stereo area should be large enough for 8-10 people to comfortably enjoy the effect. A preliminary article on speaker placement appears in POPULAR ELECTRONICS, November issue, page 50. As a general rule, the speakers should be 8-12 feet apart and the first member of your listening audience at least 10 feet away on a center line between speakers.



Bernard Krigstein

The composer of "Tabuh-tabuhan" recalls his experience on a fabled island paradise, and the effect it had on his creative work

By COLIN McPHEE

IT WAS back in 1931 that I first made a trip of exploration to the fabled Indonesian isle of Bali—this after hearing some recordings* of the native music which a friend had brought back from the East. As a young composer in search of new sounds, I found the music on these discs fascinating for its pure metallic resonance and intricate rhythm. Nothing would satisfy me but to go East and hear it on the spot for myself.

I had planned to spend a few months in Bali, and then go to Java and Southeast Asia. But the Balinese field turned out to be so rich and varied that I found I could not leave, and what started as a simple exploration trip ended in the building of a house on the island and a stay which lasted till 1939. I began what was to be an exhaustive study of Balinese music in all its instrumental forms, traditional and new. For here, miraculously coexisting in time, was a wealth of ancient and newly developed percussion orchestras, from archaic and rarely played sacred ensembles to large and highly perfected modern *gamelans* created purely for diversion. Village orchestras of xylophones, stately palace *gamelans* of bronze ensembles of bass flutes and percussion, and ensembles which combined the contrasting sounds of wood, bamboo and metal, each had its special function, its own form of dance or drama to accompany. While the court orchestras have nearly all been sold or have found their way into the pawnshops, few villages are without at least one *gamelan* to play for feasts and religious rites. Most villages have several, for different occasions, while across the island music and dramatic clubs pass the moonlit nights training dancers and rehearsing music for some festival program that will be pleasing to gods and mortals alike.

A way of life long since forgotten elsewhere in Indonesia accounts for this activity. Bali, once part of the Hindu-Javanese Empire that fell in the 15th century with the spread of Islam, remains the one island of the Archipelago still deaf to Islamic or Christian conversion. With a rich cultural heritage and a religious life in which ritual, dance and music are closely interwoven, the Balinese still have the freedom and stimulus to create new music as well as preserve the old.

Since the days of ancient China, orchestras of tuned percussion instruments—bells, chimes of jade or stone, gongs, blocks and drums—have survived in one form or another in the Far East, from Japan to Southeast Asia. But the final flowering of the percussion ensemble may be found today in the Indonesian *gamelan*, the orchestra of bronze gongs and gong-chimes, bronze-keyed metallophones, cymbals and hand-played drums. Especially those of Bali, often employing thirty or more musicians, have a magnificent resonance, with a range from deepest gong to smallest keyed instrument of six or seven octaves. Created for the open air, when heard nearby, their metallic brilliance is almost overwhelming. At a distance their music sinks to a shimmer, and on a quiet night the softly vibrant gongs and throbbing drums will carry miles through hills and valleys.

I had chosen a small hill village to live in and built a house in more or less Balinese style. I brought a grand piano from Java, a great novelty for Balinese friends, for few had ever seen one. Village children who wandered into the house loved to improvise lively Balinese duets on certain keys which they soon found approximated the scale of the *gamelan*. Musicians from all over left their instruments at the house, which now became a kind of musical conservatory. We would hold long sessions, while they played and explained the different parts of a *gamelan* piece. I wrote out tunes as they played them, played them back on the piano. They would complain that my piano was badly out of tune with their instruments, but it actually bothered them very little. Everywhere on the island I found Balinese musicians charmingly patient, willing and eager to teach me all they knew about their music.

For a Balinese, to be a musician or dancer and not belong to a club, the *seka*, is unthinkable. Like field irrigation, harvesting, and temple repairing, making music is a group activity with no place for individual expression. The *seka* is purely a male organization, with members ranging in age from the small enthusiast of eight or so to the withdrawn elder of sixty. Some *sekas* meet perhaps only once in six months, just enough to run through the traditional program of ceremonial pieces to be played at the coming temple feast or cremation rites. But for others, music is both an absorbing pastime and a serious business. They meet five nights a week, and like a top American jazz band energetically rehearse standard repertoires and learn new music. Sessions grow tense as a public appearance approaches. Members are fined for absence from rehearsal, and repeated absence may bring expulsion. Successful professional *sekas*, often hired by other villages, invest their money in coconut and rice plantations, or divide their profits annually. But the average *gamelan* plays for little profit beyond a token sum, happy enough to offer music as their contribution to the local festival.

Modern or old, the large *gamelan* is composed of separate instrumental groups, each with its own set function. The basic method of organization is always the same—analogous in some respects to that of a jazz combo. Over a simple "nuclear" melody, confined to an octave and sounded in unison by a group, a more fluid melody with wider range is developed by a soloist or a group, and given an ornamental accompaniment in the higher register by still another group. These ornamental patterns are popularly known as the *kembangan*, "flowers," and it is in the complexity of these "flower" passages that the newer *gamelans* excel. The musical sentence is punctuated at regular intervals by the gongs; large gongs mark the periods, which smaller ones divide and subdivide the musical phrase. The whole orchestra is led by a pair of hand-played drums, "male" and "female," whose opposing rhythms unite in complex interplay, controlling tempo and dynamics. Cymbals keep up a rhythmic tremolo, reinforcing the drums on syncopated accents. The whole orchestral texture is thus a continuous contrapuntal flow, with different parts moving at different

* Collectors' items today, these recordings are still remarkable for their chiming brilliance and technical perfection, and above all as a documentation of Balinese music at the time.



Ornately decorated xylophone-like instruments called gangsa *carry the basic melody of a Balinese composition with fine metallic clangor. Those pictured here once belonged to an ancient court* gamelan *orchestra.*

speeds. In a non-percussive orchestra this would be acoustically unbearable. In the *gamelan*, the different parts complement each other; dissonant clashes dissolve into clouds of overtones, resolving of their own accord, and the intricate, percussive polyphony has the aerial transparency of chimes.

When Hindu colonizers reached Java and Bali in the early centuries of our era, they probably found, along with drums and bamboo flutes, well organized bamboo percussion ensembles composed of xylophones, tuned rattles, zithers, and other archaic instruments. They brought with them their own ensembles of lutes, harps and drums. But the mewing sound of strings held little popular appeal for Indonesian ears, and by the 13th century these had largely been replaced by locally developed percussion instruments of bronze.

In the orchestras, melodies originally for strings were now played by a soloist on a row of small gongs, in Bali known to this day as the *trompong*, whose chiming sounds translated the sultry tunes into something precise and rhythmically alert. Musical accompaniment was assigned to various groups of metallophones, developed from the older xylophone. Of these, two different forms still constitute the main body of the Balinese *gamelan*.

The earlier and simpler type, the *gangsa*, consists of a row of thick bronze keys laid across a shallow sound-box. Limited in range to a single octave, the *gangsa* is found in three sizes, tenor, alto and soprano. The keys are struck with a hard mallet; depending on pitch, the sound is heavily metallic or anvil-clear. The later and more delicate *g'ndèr* has its keys suspended over bamboo resonators, which prolong the tone and cause it to ring vibrantly. The *g'ndèr* family is large, composed of bass, tenor, alto and soprano instruments with a one-octave range, and alto and soprano instruments with a range of two to three octaves. These latter, played in parallel octaves with a mallet held in each hand, often replace the *trompong*, becoming the main melodic instruments of the *gamelan*. The tone of the whole *g'ndèr* family is most beautiful, pulsating and of long duration in the bass instruments, crystal-sweet in the high tones.

I could hardly believe it when I learned that all keyed instruments are used in pairs *deliberately tuned a quarter to a semitone apart*, so that when sounded in unison they create "beats," producing a more vibrato tone. The gongs of different sizes are tuned to definite pitch. All have the same basic form; the rim is bent over, and the gong is struck on a central boss with a padded mallet. All instruments except the great gongs are made on the island, which by today must have accumulated the weight of several battleships in bronze. This metal is an alloy similar to Western bell-metal, composed primarily of ten parts copper to one of tin, but also containing small amounts of nickel, silver or gold, and sometimes even arsenic.

I was amazed to find that the elaborate system of orchestration built around these instruments has been preserved almost entirely through oral tradition. No musical notation exists beyond a rudimentary set of symbols by means of which the nuclear tones to classical compositions are sometimes written down, scratched on palmleaf or scribbled into a worn school notebook. These non-rhythmic jottings serve merely as memory aid to the teacher or music specialist, and to the average musicians they are undecipherable. Many *sekas* do not even employ a teacher, the younger members learning the standard repertoires from the older.

Progressive *sekas*, however, eager to learn new music or develop a new orchestral style, will engage a well-known teacher-composer. They may even order a new showpiece from him, created especially for them, and which may not be taught elsewhere before permission has been given. These modern and brilliant compositions, known as *kebyar*, are free in form, glittering rhapsodies in which traditional tunes and new melodies are combined at will. Since they are not written down, they must be taught phrase by phrase, from "flower" passages to drum patterns. Composing a *kebyar* is generally done at rehearsals, in somewhat the manner of the Duke Ellington band, and may even be a group activity, the leading musicians of the *seka* collaborating with the teacher. The music seems to grow of its own accord as, night after night, a new section is added or a new "flower" passage tried.

While the old music was simple in style, and did not require any special technical skill, in the modern all emphasis is laid on virtuoso playing, new and surprising effects, and absolute perfection in ensemble playing. The clubs delight in breakneck speeds, sudden contrasts in dynamics, complex syncopations and spectacular cadenzas for an instrumental group or full orchestra. An authentic and super-brilliant example of this modern virtuoso style in Balinese music may be found in the Columbia recording, *Music in Bali* (made in New York), and the new Westminster recording, *Dancers of Bali* (made in London)— both of the celebrated *gamelan* from the village Pliatan, which along with its troup of dancers, toured the West in 1952 with enormous success.

The programs of the two recordings are virtually the same, consisting of traditional and recently composed music, some by the leader of the *gamelan* himself. The performances are a marvel for fine ensemble, intensity, and rhythmic precision. The orchestral treatment is the last word in recent style, which means a constant excitement and a restless glitter of ornamental figuration. This, alas, is overdone these days. Rarely is the melody heard alone; often—as in some modern jazz—it is completely lost in the ornamental passages, so that one longs at times for the simplicity and calm of the older music, where a leading soloist could perform with freedom and relaxation.

For while the smaller Balinese ensembles of the past allowed for a certain amount of improvisatory playing, especially in the long solo introductions and interludes; today, with all emphasis on the rehearsed performance, and with all melodic parts doubled, there is no place at all for the improvised solo. The piece is set in advance, like a Stan Kenton arrangement, to be played (except for possible cuts) the same way each time in public until a change may be worked out at rehearsal. The performance has nothing in common with that type of Western jazz which, in small ensembles, draws so greatly on spontaneous improvisation. Instead, the Balinese today seem to observe more rigidly than ever the traditional suppression of individual expression in performance. It is in the group, rather, that individuality lies, for no two *gamelans* play alike, some performing with fiery enthusiasm, others with cold indifference.

This does not mean that there are no individual "stars." *A* may be famous for his intricate drumming, *B* for his ability to play any instrument, *C* for the novelty of his compositions or way of inventing tricky "flower" arabesques. I once asked a well-known musician, Lotring, a shy, modest, simple fisherman and goldsmith when not musically employed, and an old friend of mine, how he set about composing, since it all went on in his head.

He could not explain. "Oh, it's difficult to compose! I've lost my hair over it. Often I can't sleep, thinking of new tunes and how to put them together. One piece I made from a little tune I heard in a musical clock. Another I made from a cremation chant. Everyone plays them now, but I've forgotten them."

And what of the "young composer" who came to Bali in 1931 and stayed till the clouds of war became too ominous to ignore?

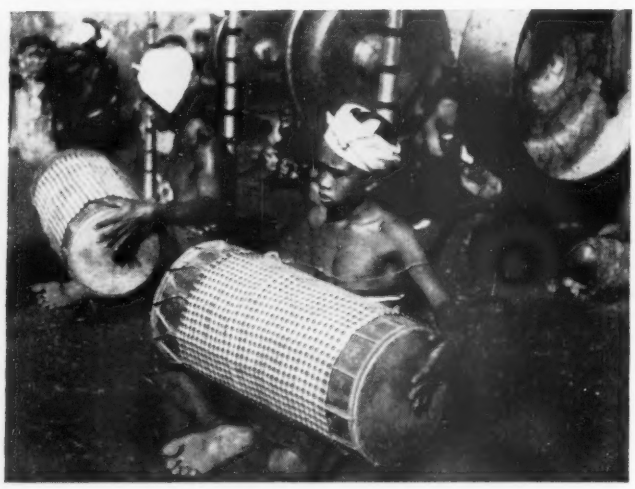
It was the little duet played on my piano by the children which gave me the idea of transcribing some Balinese pieces for two pianos. The incisive tones of the *gamelan* seemed to find a natural echo in the piano, and I began with a few simple arrangements of music from the Balinese shadowplay, whose little ensemble consists simply of a quartet of *g'ndèrs*. These had an authentic ring, but transcriptions I made from

This row of small gongs (trompong) *plays the melodies once carried by strings in the days before the Balinese evolved their characteristic chiming, booming orchestra of metallophones and drums.*





Large and small gongs punctuate the melodic flow at regular intervals.



*Drums (*kendang*) provide the rhythmic foundation over which the high-pitched instruments play.*

larger *gamelans* seemed empty without the dynamic urge of the drumming.

It was in the mid-30's, back in New York for a year, that I suddenly had the idea, partly suggested by Carlos Chavez, of writing an orchestral work utilizing material I had collected in Bali. "Come to Mexico City," he said, "write it, and I will play it with the orchestra." I found myself planning an elaborate work in the style of a *concerto grosso* for nuclear *gamelan* composed of two pianos, celesta, glockenspiel, xylophone and marimba, supported by the standard symphony orchestra. The thematic material was partly Balinese, partly my own, the form developed from Balinese musical forms, and the orchestration derived from various Balinese *gamelan* methods. I called the piece *Tabuh-tabuhan*, a Balinese word meaning among other things, drum rhythms, gong beats, and percussion music in general. It was written primarily as an experiment in orchestration, but when the performance came I was delighted to find how successfully Balinese *gamelan* technique could be transferred to a Western orchestra.*

Some composers and musicologists would question the aesthetic validity of such a work. After so many years away from the Balinese scene, I doubt if I would write it today. But the fact remains that other Western composers have turned to the music techniques of the Far and Near East for fresh sounds and different methods of construction—Messiaen in France with his interest in Indian scales; Alan Hovahaness in this country with his Armenian pre-occupation; Lou Harrison who has in certain of his works turned to other aspects of Javanese music than those I dealt with in *Tabuh-tabuhan*.

The vast increase in cultural exchange between Asia and the West since the end of World War II has seen Eastern composers turning to our methods as well. Indeed, the West has much to offer to unfreeze the restricted musical practices of the East—formally, methodically, and in terms of instrumentation. What the East has to offer us is equally valuable—new scales, as opposed to our standardized major and minor, subtlely complex rhythms, new instrumental methods, and above all formal restraint which constitutes an abstract, impersonal approach to a romantic art.

The creative fruits of such cultural exchange are not come by easily or in a hurry. Before attempting to use creatively any cultural product of a country—be it music, art, or literary imagery, some real degree of language understanding, of day-to-day living among them, and knowledge of their way of life is absolutely necessary. Any validity of my own creative work in the Balinese idiom stems, I am convinced, from those youthful and stimulating years in Bali during the 1930's.

—Colin McPhee

* Available on Mercury MG 50103

More on the "Stereon" and "Stereodot"

We have resolved the question of frequency response raised on page 41 of our November issue article, "Stereo—With a Speaker and a Half." It was mentioned in this article that there appeared to be some effect when either the Electro-Voice XX3 or Stephens SD-1 crossover-networks were introduced in the speaker lines. We have now firmly established that this effect is solely one of a minor insertion loss—meaning that the volume control must be "turned up" slightly to compensate for a minor signal attenuation. The effects of either crossover on transient response is so negligible as to be imperceptible to the ear.

We have also noted with considerable interest that the Stephens "Stereodot" system is now being distributed with a circuit that increases the output of the center, or full range, speaker system. This increase amounts to about 5 db. and permits the listener a greater latitude of control over the "balance" of the system.

Unmentioned in our November article is the fact that the Stereon is available in two separate systems. A low-priced version (Model 1A) sells for just under $100 and their high efficiency system (Stereon Model III) sells for about $129.

Two Stereodot systems are also now available. A Stereodot Master features a somewhat larger "second" loudspeaker with built-in tweeter and level control. The Stereodot Master system for deluxe installations sells for about $290.

"MAN! HE WAS THE GREATEST!"

This legendary jazz figure is the subject of a novel being written by James Jones

By BRUCE COOK



Don Cornelius

JEAN BAPTISTE "Django" Reinhardt died in Fontainbleau in 1953. He was the greatest jazz guitarist.

Today his name is all but forgotten by the jazz public. Even during his lifetime he was known only to a few here in this country and most of these were musicians. All that remains of Django is a small pile of LP records, most of them ill-recorded "memorial" albums issued in 1954 in order to capitalize on his death. His records comprise his legacy to jazz. Most of them are out of print; when the last go, all that we shall have will be the legend—and the influence.

Django was a gypsy, born in Liverchies, Belgium, about 1910. His father was a violinist and his mother a singer, traveling gypsy performers of the type seldom seen today, either in America or Europe. Django was born in the family's *roulotte*, or gypsy wagon, and it was the only home he knew for the first half of his life. They traveled together all over Europe and through most of North Africa, singing and playing and living the gypsy life. Django learned the violin from his father and later picked up the guitar on his own. By the time he was thirteen, he and his brother Joseph were out playing and singing in dives and cellars from Brussels to Granada.

One evening when he was eighteen the family was camped just outside Paris. Django was sleeping in the wagon while

the rest of the clan were out making a musical tour of the bistros in the city. He awoke suddenly to find himself surrounded by flames. A bunch of artificial flowers had caught fire from the candle next to his bed and the whole wagon was ablaze. He threw a blanket over his head and ran from the place, escaping with his life but not without receiving serious burns about his hands and right leg. The injuries to his left hand were serious. The middle two fingers were permanently paralyzed, seared together into a sort of claw. His father looked at the hand, shook his head sadly and told him he would never play music again. But Django was not disposed to accept his father's opinion and although he did give up the violin, he concentrated fiercely upon the guitar. He worked endlessly with his left hand, managing to devise a new but incredibly complicated chording technique that he used to compensate for the loss of the two fingers. Using this system, it was sometimes necessary to cross fingers to reach certain chords on the board. But it did the job for him and as soon as Django could walk again, he was out with his brother, traveling across France, playing whenever and wherever there was a *sou* to be earned.

It was in Toulon on one of these musical excursions that Django was first exposed to jazz. The waterfront bar at which he and his brother were playing one of their impromptu concerts had a phonograph. After passing the hat and splitting the take, Django wound up the old machine and played the record that happened to be on the turntable. It was Louis Armstrong's *Dallas Blues*. Django listened, amazed at the sounds pouring from the speaker, and decided that this was the music for him. He made his way to Paris listening and playing jazz at every opportunity. And in 1931, he got his first regular job with a jazz group, holding down the guitar chair with saxist Andre Ekyan's big band.

In Europe, jazz had acquired a great deal of notoriety among the middle class and a little honest praise from serious musicians such as Ravel, Stravinsky and Milhaud, but it was still little more than a novelty. Some American jazzmen, notably Sidney Bechet and violinist Eddie South, had made expeditions to the Continent where they had been welcomed with open arms by the avant-garde. *Très primitif!* was the cry that went up from the Left Bank when the boys from New Orleans hit town. They were wined, dined, petted and coddled, but their music was given no sort of serious recognition until 1931 when a group of musicians and fans banded together in Paris to form the Hot Club of France.

The new club set out with a modest program, meeting to listen to and discuss American jazz records. Several concerts were given by the group featuring a list of American and Continental performers that always seemed to include Django Reinhardt. Django had acquired a considerable reputation by this time, working with Ekyan's band and various smaller units. He caused quite a sensation in his concert appearances and when the new Hot Club moved to organize a musical group to bear its name, Django was called on to join with another able French jazzman, violinist Stephane Grappelly, to front the group. Django's brother Joseph and another guitarist, Roger Chaput, combined with Django and Grappelly and together with bassist Louis Vola they formed the original Quintet of the Hot Club of France. The unusual instrumentation of the group—three guitars, bass and violin—was due partly to the dearth of jazz talent in France at the time, but partly, too, to their desire to create a new sound in jazz.

A *new* sound was exactly what the group did achieve. The heavy, loping rhythm put down by the guitars and bass provided a perfect foundation for Grappelly's wispy improvisations. And it was over this same background that Django developed the quick, rolling, strongly rhythmic solo style that became so distinctly his own.

The appearance of the Quintet at a concert in Paris in 1934 marked the beginning of a new era in European jazz. It was also the beginning of Django's long and often stormy association with Stephane Grappelly. There was a deep and constant clash between the two personalities. Both men were vain, egocentric types, though quite different from each other. Grappelly was the more regular of the two. He liked to dress up and play the dandy in the cafes, but on the whole he was quite a practical man and almost penurious with his money. Django, on the other hand, was the perfect gypsy. His attire was a sartorial nightmare (it was a happy though infrequent coincidence when his socks matched) and his reputation as a fast man with a *franc* was unsurpassed even among his own light-fingered people. After Grappelly had seen Django gambling and squandering his money away evening after evening, he was understandably rather cold when Django would later come to him with the inevitable loan appeals. Django kept appealing and Grappelly kept refusing and this did little to promote their friendship. But no matter how they got along personally, musically the two were more than compatible. Their styles complemented each other perfectly. After they had played together a short time, their timing had developed to such a degree that they seemed to be using a sort of musical telepathy.

With the Quintet, Django became known in America as well as Europe. American jazzmen returned from France raving about the gypsy with the crippled hand who could play more guitar than anyone on either side of the Atlantic. In 1935 the Quintet of the Hot Club of France was recorded for the first time and American jazz fans had their first opportunity to hear Django Reinhardt for themselves. These early recordings with the quintet were followed by others with French and American musicians in every musical combination imaginable. He recorded several times with Coleman Hawkins, Benny Carter and Eddie South and later with some of Duke Ellington's men—Rex Stewart, Barney Bigard and Billy Taylor (the bassist, not the pianist). And as Django's reputation grew, so too did his proficiency.

BY THE late Thirties, Django had reached his peak. He had developed a precision and an accuracy in his playing that established him as a real jazz virtuoso. But even beyond virtuosity, there was something like a new dimension that could be heard in his music—call it depth, call it feeling, call it anything you like, but the sound that was made was the sound of genius.

The war came and France fell. Grappelly had been in London when war broke out and, being half Italian, he decided to remain in England as a non-belligerent alien. Django stayed in Paris, though with the Germans there his musical activities were sharply curtailed. It was during the occupation that he began to follow Charlie Christian's lead and switched to the amplified electronic guitar. For years Django had been playing a melodic, single-string solo style on the unamplified guitar similar to the one adopted by Christian, but somehow it never worked quite so well for Django. With the electric guitar his playing lost some of the warmth, some of the new dimension which had been so conspicuous in his work before. He continued to play both instruments for a

(*Continued on page 38*)

THE FIRST 7

THE SECOND 11

Ratings and comparative evaluations of

more integrated (all-on-one-chassis) stereo amplifiers

By WARREN DeMOTTE

BACK in the primitive days of the stereo disc—which were only four or five months ago—seven integrated (all on one chassis) stereo preamp/amplifiers made their appearance in our sound lab. We tried them out and published our findings in the August issue.* We found all seven ingeniously designed, an amazing feat considering the fact that when 1958 opened not even one was on the drawing boards. We ventured the opinion that there would be many more a-coming, better possibly in some respects, certainly more refined with most of the bugs worked out.

The deluge has started!

Much as we would like to compare all the amplifiers that have appeared side-by-side, it is just physically impossible. We have compromised by selecting eleven as representative of current trends in design and functional ability. Each has been examined at first hand and of the eleven, ten are new items while one is a completely new approach that grew out of an item reviewed in August (Pilot SM-245 after SM-244).

This report then is essentially similar in intent to our previous one. It makes no claim to finality or completeness. It is appreciative of the cooperation and sportsmanship of the manufacturers, who in good faith consented to furnish us with material far in advance of the date when their products would actually reach the market, or when this issue of HiFi REVIEW would be put into circulation.

Most of the amplifiers, like those in "The First Seven," are rated from 12 to 20 watts per channel. This wattage is more than sufficient to drive any but the most inefficient speakers. It is well to remember that not too long ago, the question of whether an amplifier of more than 10 watts output is desirable was argued quite extensively and somewhat inconclusively. With normally efficient speakers, little more than one watt of output power is employed in ordinary home use.

Bogen, Harman-Kardon and Precise are offering amplifiers with ratings from 25 to 40 watts output per channel. If you plan to use low-efficiency speakers, then this higher power becomes necessary. It will prevent straining your audio system by operating it at near-maximum output with no reserve power for distortionless peaks. Of course, in this situation, there is always the alternative of employing a stereo preamplifier in conjunction with high-wattage separate power amplifiers. Such preamplifiers were discussed in our September issue.** New models are due for review in our next issue.

What To Look For

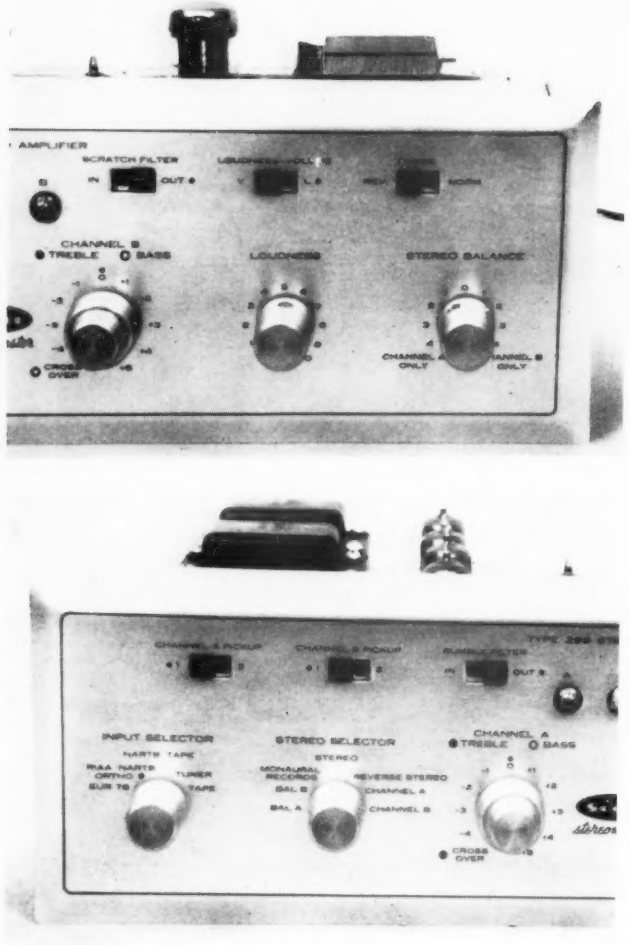
It is obvious that the final choice of a stereo amplifier is one involving a wide variety of considerations—some of which, unfortunately, are not too well defined. However, starting at the front end, they look something like this.

The well-appointed amplifier should have stereo magnetic, stereo ceramic and stereo tape head inputs. The ceramic input should be high impedance. The Grommes 40PG leads the field in this respect with 4.8 megohms—a very satisfactory figure for most quality ceramic cartridges. The magnetic input should be about 47,000 ohms, although the majority of designers stick pretty close to 100,000 ohms to be on the safe side. Actually, this doubled value has little effect on the frequency response and the output of the cartridge, and it can be compensated for with the volume and tone controls. Several amplifiers are available with two separate magnetic cartridge inputs (notably Fisher and Scott) which permit the audiophile the opportunity to mount two tone arms and use two different cartridges without fuss.

A tuner input, plus at least one auxiliary input, should be part of any good amplifier. Level controls are optional, but if your amplifier does not have them, then your tuner should. Level controls permit you to set the tuner signal to the same

* "The First Seven," August 1958, p. 30.

** "Stereo Preamp Premiere," September 1958, p. 27.



These two views of the panel of the Scott 299 show the major control functions. Concentric shaft individual channel tone controls appear on either side of the brand name decal. Two separate magnetic inputs are accommodated by separate slide switches.

level as that of the stereo cartridge, thus avoiding the necessity of resetting the volume control each time you switch from tuner to cartridge or vice versa.

The volume control should be just that and not a loudness control which cannot be disconnected. Whether or not loudness compensation is desirable and how variable it should be remain matters of personal preference. Nevertheless, ten of the eleven amplifiers do have some method of adjusting volume in accordance with the Fletcher-Munson curve. Tone controls are something else, although here again the decision should be based on the eventual use of the amplifier and on how experienced the "operators" will be. Certainly, there is nothing more annoying than to have individual channel tone controls jockeyed by a visitor until the stereo system sounds horrible. We think that ultimately a large number of manufacturers will release models that possess individual channel controls with concentrically mounted knobs and an engage/disengage clutch arrangement.

There is much to be said for ganged volume and tone controls since with some speaker systems they are a definite asset.*** In this rundown, five of the eleven units have individual tone controls, while the others gang them. It is quite evident that a master volume control, plus a separate balancing (sometimes called "focus") control, is the best method for home stereo. Variations on this theme are seen in these amplifiers; nine have balancing controls and the two that do not have individual channel volume controls.

Channel reversing is still an asset to the stereo audiophile. He can use it for balancing—although Stromberg-Carlson uses another very effective method—and for possible correction of poorly recorded or displaced material. Ten of the eleven have a reversing feature permitting cross-connecting and interchanging the two stereo channels.

Speaker phasing (provided in five amplifiers) is another subtlety that remains to be justified in the actual practice of home stereo. Here again, we feel that this feature has advantages—if it is available to the listener on the front panel. Not all stereo material has been properly phased in the recording process and phase reversal may correct for an excess or deficiency of the bass register. Obviously, all monophonic material is in phase and is so during home playback, but this cannot be said for stereo.

A Closer Look

The Bogen DB-230 is essentially a big brother of the very popular DB-212 discussed at length in our August article. It operates smoothly and contains several refinements not present in the earlier and smaller model. For example, the volume controls have been ganged and a separate balancing control added to the circuit. A front panel switch permits takeoff from a monophonic as well as a stereo cartridge. The function switch selects either stereo channel in turn, or normal stereo, or reversed stereo channels. This would appear to be the optimum method of handling a combination of monophonic and stereo recordings, particularly when one of the specialized stereo second channel loudspeakers is added to an existing system.

Lafayette's low-cost LA-90 is a small well-constructed amplifier without any surplus fat. Of necessity, some corner-cutting in design was employed to bring the price down. The unit enjoys such refinements as individual channel *loudness* controls, individual channel tone controls, a speaker phasing switch and tape monitoring facilities. We very much like individual channel controls and we were quite ready to toss our hats high into the air when an economy priced amplifier came through with them, but closer examination tempered our enthusiasm. The *loudness* controls are just that. They are not volume controls. They are Fletcher-Munson calibrated, so that willy-nilly, you get bass and treble boost in various degrees when you increase or decrease volume. If you hope to be able to "cut" with the tone controls, you are in for a disappointment. The tone controls only boost; they do not cut. They go from flat to 10 db. or so. This makes it imperative that the speakers used with this amplifier should not be boomy in the bass or shrill in the treble, as such characteristics cannot be compensated for with these tone controls.

Next up the price scale is the Eico HF-81, which unfortunately arrived too late for very thorough testing. It combines a variety of features at a value that can scarcely be overlooked. Most interesting of all is the announced intention to make the HF-81 available as a kit for only $69.95 – a price few manufacturers will be able to equal.

At the other end of the price and power scale is the Precise Model STAM-80A, otherwise known as the *Orpheus* —rated at forty watts output per channel and selling for

*** See "Stereo—With a Speaker and a Half," HiFi & Music Review, November 1958, p. 39.

$289.50. Essentially, it consists of two stacked monophonic amplifiers linked by a stereo control unit. The output tubes are EL-84's in push-pull parallel, four per channel, eight in all. Bogen, on the other hand, uses four 6DW5 tubes and Harman-Kardon four 6L6's, each with two tubes per channel. A glance at our accompanying chart indicates 22 (count 'em) tubes in the *Orpheon*, with EL-84's in such profusion that adequate ventilation becomes an important problem.

Besides its wattage, what makes the *Orpheon* different from other amplifiers is the special circuitry to which Precise has given the name of *Acoustical Analyzer System*, abbreviated AAS. This utilizes a calibrated microphone, meters, and internally produced treble, bass and medium frequency tones, all for the purpose of acoustically balancing the system. The individual tones are fed through the amplifier, radiated by the speakers, and picked up and measured by the calibrated microphone. Walking around the room with the microphone, you can point out "dead spots" or areas of severe wall reflections or high frequency absorption. Calibrating the acoustic output of the system from your usual listening positions permits an accurate adjustment of the tone controls for a really *flat* response. While this might at first seem to be the gimmick to end all gimmicks, there is a vast amount of logic in what the Precise engineers are attempting to accomplish. Think about it for a few minutes and see if you don't agree.

The Stromberg-Carlson ASR-433 has a switch on the front panel that produces an audible signal when it is thrown, thus facilitating the balancing of the two channels. Individual channel volume and tone controls make this an extremely flexible amplifier, although the absence of a channel-reversing switch implies too great a confidence in the quality control exercised by the recording companies. It is our experience that every so often a disc or tape shows up with its channels reversed and unless the amplifier can cope with this situation readily, it is quite exasperating. Of course, it is possible to hook up the speakers to the amplifier through a double-pole double-throw switch for channel reversing, and the accompanying instruction booklet tells how to do this, but the function properly belongs in the amplifier.

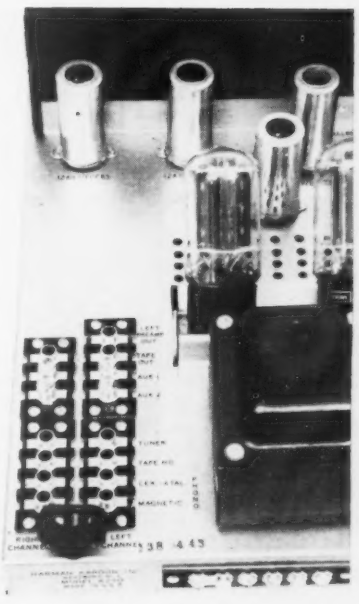
Like most integrated stereo amplifiers, the Stromberg-Carlson employs EL-84's in the output, two per channel, and 12AX7/ECC83's in the preamp section. While it is generally conceded that for least hum, input tubes should be heated by direct current, many engineers are of the opinion that a.c. across the filaments, plus a hum-bucking d.c. bias arrangement, is almost as quiet and is less complicated or expensive. Certainly, if the Stromberg-Carlson is any example of this practice, the proponents of this position prove their point. It is only fair to add that the clean layout and the neat, careful workmanship found in this unit are factors in lowering the hum to a negligible level.

The Fisher X-101 cleverly combines masculine ruggedness with simplicity that will appeal to the mothers of our heroes. The heft of the unit is impressive. There are only six knobs and two switches on the front panel. It is the Fisher feeling that ganged-channel tone controls offer an ease of operation which more than offsets the flexibility obtained with separate channel tone controls and their concomitant complexity.

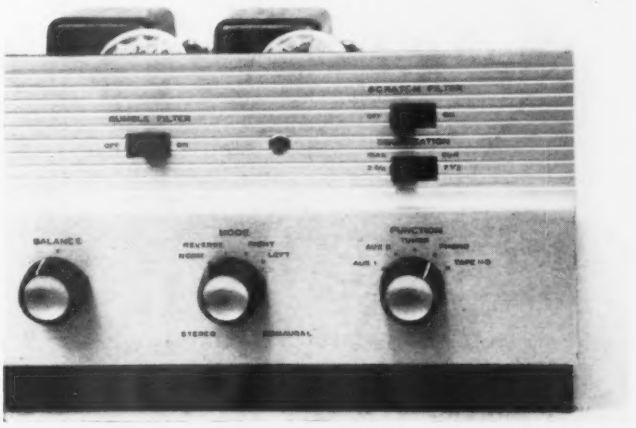
In sharp contrast to the spread out chassis arrangement of the ASR-433, the Fisher X-101 is a model of compactness and ruggedness. To minimize hum pickup, the cable connections are all made to a strip under the chassis fairly near the front panel. The two preamplifier tubes are placed horizontally so that pin connections are short and direct. In fact, the preamplifier is a small separate chassis mounted on the main deck of the larger chassis. The six knobs and two switches on the panel of the Fisher contrast with eight knobs and four switches on the Bogen DB-230, six knobs and six switches on the Harman-Kardon A-250, and ten knobs and three switches on the Stromberg-Carlson ASR-433. For simplicity of operation, the Fisher X-101 is an easy winner.

Scott has cut no corners in the design of the model 299. Control-wise, it is very much like the Scott 130 preamplifier, and like the Fisher X-101, it is a heavyweight with a solid





Harman-Kardon A-250 doubles up on equalization switch to provide for tape compensation at 3¾ and 7½ ips speeds. It is one of the few amplifiers purposely designed to permit use of two different pairs of stereo loudspeakers. Input jacks are located on top of chassis deck. Plastic cable clamp at lower left corner is a thoughtful addition on the part of manufacturer.



STEREO DUAL-AMPLIFIER CHECKLIST II

(Based on data and specifications supplied by the manufacturer)

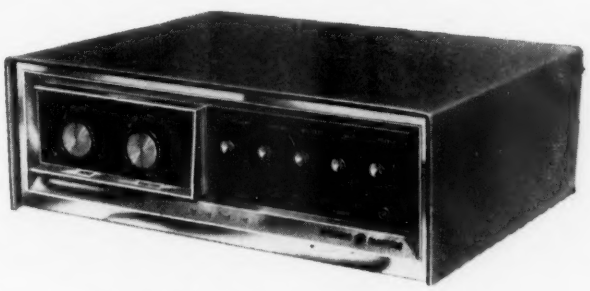
	Bogen	Lafayette	Eico	Fisher	General Electric	Grommes	Harman-Kardon	Pilot	Precise	Scott	Stromberg-Carlson
MODEL	DB-230	LA-90	HF-81	X-101	MS-4000	40 PG	A-250	SM-245	STAM-80A	299	ASR-433
PRICE	169.50[a]	72.50[b]	109.95[b]	189.50[c]	169.95[b]	159.50[b]	179.95[d]	189.50[b]	289.50[b]	199.95[e]	129.95[b]
Power Ouput Per Channel	30 WATTS	14 WATTS	14 WATTS	20 WATTS	20 WATTS	20 WATTS	25 WATTS	14 WATTS	40 WATTS	17 WATTS	12 WATTS
Number of Tubes	15	10	12	11	12	13	10	12	22	11	10
Ceramic-Crystal Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
Magnetic Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
Stereo Tape Head Inputs	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
Stereo Tuner Inputs	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES
Individual Channel Tone Controls	NO	YES[1]	YES	NO	NO	NO	NO	NO	YES	YES	YES
Individual Channel Volume Controls	NO	YES[2]	NO	NO	NO	NO	NO	NO	YES	NO	YES
Master Volume Control	YES	YES[2]	YES	YES	YES	YES	YES	YES	YES	YES	YES
Individual Channel Volume Level Indicator	NO	NO	NO	NO	NO	NO	NO	NO	YES	NO	NO[4]
Loudness Control	YES	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES
Stereo Balance Control	YES	NO[3]	YES	YES	YES	YES	YES	YES	YES	YES	NO
Channel Reversing	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	NO
Speaker Phasing Switch	YES	YES	NO	NO	YES	NO	NO	NO	YES	YES	NO
Rumble Filter	YES	YES	NO	YES	YES	YES	YES	NO	YES	YES	NO
Tuner Input Level Adjustment	NO	NO	NO	YES	YES	NO	NO	NO	NO	NO	NO
Convenience Power Receptacles	3	1	1	3	2	2	2	2	2	1	1
D.C. Preamp Filaments	NO[6]	NO[6]	NO[6]	YES	YES	NO[6]	YES	YES	YES	YES	NO[6]
Fused	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES	YES[5]

a. Cabinet optional at $8.00.
b. Includes cover, cage or cabinet.
c. Cabinet optional at $24.95.
d. Cage optional at $12.50.
e. Cabinet optional at $19.95.

1. Boost only; no cut.
2. Fletcher-Munson compensated. Actually a loudness control.
3. Individual channel volume controls permit easy balancing.
4. Has a built-in signal that permits quick balancing by ear.
5. Circuit-breaker.
6. D.C. humbucking arrangement.

feel. The 299 is one of the few stereo amplifiers that provides for speaker phasing—that irascible business of having the two stereo speakers working in the same relationship—pushing and pulling together rather than in opposition. Scott rightly points out that phasing is a much bigger problem with monophonic records played on a stereo system. Obviously, since both channels have identical program material, they *must* be in phase.

The Scott 299 also has a handy system of balancing the two stereo speakers. It uses switch positions marked on the front panel side by side. Switching rapidly from left (speaker) only to right only enables the user to ascertain that his two speakers are at the same volume level and produce the same frequency range. The 299 is also one of the few amplifiers that has front panel switching between two separate magnetic cartridges. We found this handy when playing monophonic records with a mono cartridge in a separate tone arm. Putting the stereo arm at rest and switching to the second magnetic input from the front panel gave us the use of the large full-range speaker system that we had enjoyed so thoroughly in the past. Two tone arms may be an audio-



The G.E. MS-400 is strongly functional in appearance.

phile's dream, but it sure is handy. By the way, engineers will appreciate the Scott instruction book, which gives details on setting the 299 up for IM tests (when replacing tubes). The only complaint we have against the 299 is the rather abrupt transitions from both speakers to one channel only at either end of the balance control.

In the matter of weight, the Harman-Kardon A-250 wins hands down. It is also quite deep, measuring 14″ without counting dial knob overhang. Apparently, the manufacturer recognized that things were getting out of hand and the input cable connections are made to jacks atop the rear of the chassis (which means slipping off the metal case to get at them). If your cabinet or bookshelf space is limited, this depth factor should be kept in mind.

The A-250 is not only solidly built, it is solidly engineered from the standpoint of versatility. For example, if you have a good speaker system and power amplifier, the output of the left stereo preamp can be fed into that amplifier. There is a readily available phono output jack for that purpose. The two power amplifiers in the A-250 are then strapped in parallel (switch on top of chassis) to comprise a 50 watt right hand channel. In normal usage, the A-250 is the only stereo amplifier that provides panel switching between two separate speaker systems. This is not as tricky to wire as it sounds and certainly is a useful adjunct for the fellow with a stereo speaker system in the living room and one downstairs in the play or recreation room.

All of the manufacturers have been giving real thought to the convenience of the operator. There are no aberrations



The Pilot SM-245 front panel and knobs are bright gold.

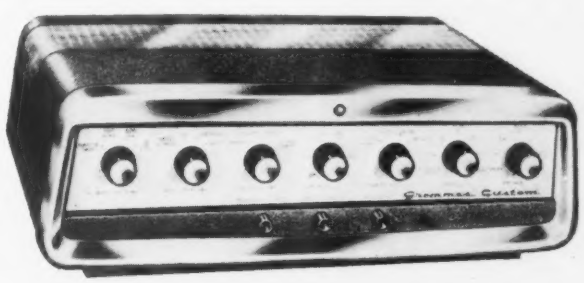
of design among this group of amplifiers that militate against the ease with which they can be incorporated into full stereo systems. All input and output terminals are accessible and clearly marked. Undoubtedly, amplifier designers are profiting from their own experiences and the experiences of others, which is all to the benefit of the consumer.

With the exception of the Lafayette, all of the units are protected by fusing. Stromberg-Carlson goes a step beyond the use of a simple fuse by employing a circuit-breaker, thus avoiding the inconvenience of having to procure a new fuse whenever the old one blows. However, ordinary care should prevent even the first fuse from blowing. Fuses or circuit-breakers are present just in case.

Parting Comment

We are intrigued—and not happily—by statements being made in regard to the power output of stereo amplifiers. Some of them—not listed here—go so far as to lump both channels together and then rate them on a peak power basis. One or two amplifiers claim an abnormally high total wattage through the use of the term "integrated program material."

When you see the term "peak power," you may safely halve it to obtain the realistic power output. The latter figure is simply the root mean square voltage times rms current. Integrated program material is a non-definable term which



The Grommes 40PG has a sleek modern air.

some engineers feel may present a more realistic basis for power ratings, while others would like to see a definition before accepting it as a "real" value.

Lastly, keep in mind that the advertiser who lumps everything together is really dreaming since obviously there are two channels to consider. Thus, it is not inconceivable to find an amplifier with 18 watts power output (per channel) said to put out 25 watts of integrated program material, 36 watts of peak material and 72 watts of total power!

—Warren DeMotte

Django Reinhardt

(*Continued from page* 32)

time, experimenting with the electric guitar until his death.

Following the war, he again had an opportunity to hear and play with American jazzmen. A great many new things had happened in jazz in the wartime period and new names were being mentioned—strange ones like Monk, Diz, Bird and Klook. Django didn't know the names at first, but he got to know their music. He listened to bop, liked it and assimilated certain of its external elements into his own writing and playing. Somehow he managed to beg, borrow or steal enough to open his own night club on Place Pigalle. He called it *La Roulotte*, harking back to his first home. Django was happy then. A place of his own, sufficient admiration to satisfy even *his* enormous vanity, music, wine—what more could a man ask for? Except perhaps for a trip to America—to the land of jazz.

In the fall of 1946, Duke Ellington invited Django to America to do a concert tour with him and his band. Since the invitation was accompanied by a round-trip plane ticket and a fat salary guarantee in American dollars, Django found no difficulty in accepting the Duke's offer. He was especially anxious to get to America to hear some bop. So much so, in fact, that his first words upon stepping from the plane in New York are alleged to have been, *Où est Dizzy?* "Where's Dizzy?" His new musical passion dominated him so completely in America that it marred his debut with the Duke. He borrowed heavily on the new idiom in his American appearances, but it became apparent that his natural style was ill-suited to it.

Though their conversation was limited to grunts, nods and musical phrases, Django and the Duke got on fabulously. "Django Reinhardt is an artist," the Duke said after their first rehearsal, and Edward Kennedy Ellington gives no higher praise than that. The tour was not a complete success. Blame it on Django's bop fixation or his inexperience with the electric guitar (which he felt was *de rigeur* in American jazz circles), but the fact remains that a lot of people in America were disappointed by what they heard from him, or perhaps more precisely by what they failed to hear.

There is little left to tell. Django returned to France where he worked with clarinetist Hubert Rostaing who had replaced Grappelly in the Quintet. They recorded and toured together throughout Europe. Django continued to develop musically until his death at the age of 43.

THAT was the man. Now what of the music? That is something that must be heard to be judged—"heard to be *believed*" would perhaps be closer to the fact of the matter. Under "Reinhardt, Django," the *Schwann Long Playing Record Catalog* lists just four titles. Two of these, on Jay 3008 and London LL-1344, are quite adequate and representative of his better work. Another is the three-record memorial set on Period 1201-1203. The recordings contained in these three albums is so poor that it is really difficult to judge the quality of the music. They are not recommended to anyone but the most confirmed Djangophile. The best of his albums currently available is RCA Victor LPM-1100. The level of recording here is generally good and the level of performance ranges from good to superlative. Although the selections cover a rather short chronological period (1935-1939) and include no examples of his postwar work, they do present Django in a variety of musical settings.

Although currently out of print, a little excavation may uncover two Angel LP's *Le Jazz Hot*, 60003, and *Django's Guitar*, 60011, two fine albums that include the last recordings by him available in this country. Decca too has some fine masters of the prewar Quintet of the Hot Club of France that deserve to be reissued. "Clouds" and "Avalon" among these show Django at his best.

Both the Victor album and the Angel album, *Django's Guitar*, feature tracks on which Reinhardt plays without accompaniment. These highlight an aspect of his playing not generally recognized and suggest the sources of his peculiar genius. They all show a distinct *flamenco* influence. And he seems as much at home with this material as he does with jazz. Not surprising, certainly, when we remember that he was listening to the *flamenco* music of the Spanish Gypsies for years before he had heard a single note of jazz. It served as the very foundation for his jazz style. The love of minor changes he shows in his writing and improvising suggests a gypsy influence. Then too, there is a rhapsodic quality to his improvising that is distinctly gypsy. And where did his transitional, drum-like-roll phrase come from if not from the caves of Granada? Any number of similarities can be detected without straining the point.

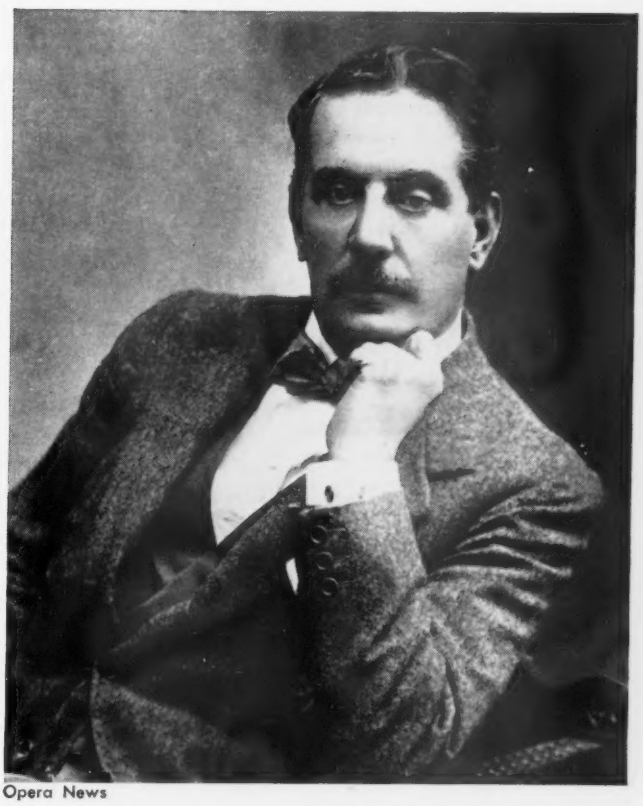
What cannot be expected of him, however, is the virtuoso quality in his attack, and his command of his instrument. No other jazz guitarist before or after Django has played the *entire* instrument quite so well as he did. Will that be remembered? Probably not. In jazz today there is a tendency on the part of fans, critics and musicians alike to concentrate on the modern to the neglect of the traditional. But jazz *has* a tradition and Django Reinhardt is a curious, square-peg part of it. Johnny Smith, former winner of both the Down Beat and Metronome polls, has called him "the father of the jazz guitar." He was that and a good many more things. He was the greatest virtuoso on his instrument that jazz has known. He was the first foreign musician to influence jazzmen in America. But perhaps most important of all in a bastard, only sometimes-art form like jazz, Django achieved a consistency and completeness in his music that few have equalled since.

How good was Django? Man! He was the *greatest!*

—Bruce A. Cook



"Rispettabile" Puccini



Opera News

His operas were always good box office, but the music was not respectable—until . . .

By GEORGE MAREK

In the course of the June Music Festival in Vienna this year, Herbert von Karajan conducted *Tosca* at the Statsoper on a Saturday night and an uncut performance of the Bach *B Minor Mass* the next morning at eleven o'clock. Aside from being a proof of Mr. Karajan's physical endurance, an elasticity which can bounce from melodrama to mass, the feat is indicative of a changed attitude toward Puccini. He can now be seen in the company of the best. He has become *rispettabile*. He can and is being taken seriously by the kind of conductor who takes music very, very seriously.

It was not so very long ago that composer-critic Virgil Thomson observed in a review of *La Bohème* that "Puccini's music seems to bring out the lowest elements in the Italian musical nature." If a musician had attained the first-class company of the heaven-storming composers, he would certainly not deign to travel tourist: Puccini was tourist class. Well, since the war it has changed. Decidedly! It was the greatest of all conductors, Arturo Toscanini, in his unique 1946 NBC Symphony broadcast performance of *La Bohème* (RCA Victor LM 6006), who showed us what Puccini's masterpiece could be like if—wonder of wonders!—it were

to be performed as Puccini composed it; for it was this same Toscanini who conducted the world premiere at La Scala, Milan, February 1, 1896. It was that 1946 broadcast which marked the turning point. Now Puccini has turned out to be one of Dimitri Mitropoulos' favorite composers, a seemingly unusual choice for a conductor deeply interested in Schoenberg and the 12-toners.

Today, Puccini is no longer subjected exclusively to the doubtful mercies of the opera house work horses of the baton. He now receives loving attention both in the pit and on records from such as Leinsdorf, Beecham, Perlea, De Sabata, Previtali, Votto, Bernstein, and the aforementioned Karajan.

It was only a decade ago that Puccini was summarily dismissed as facile and sentimental—a composer who could write a good tune and lay his finger on the tear ducts of the naive—really, that's about all there was to him!

Part of the pre-war course of study of the Wagnerian *Leitmotif* was also the practice of a supercilious smile at the mere mention of "*Butterfly*." When we were under the influence of Wagner and symphonic opera, when we had high hopes for Pfitzner and Janácek and Schoenberg, Puccini's output was stuck into the second drawer from the top. At its worst, we thought it commercially efficient, its mechanism greased by oversweet honey. Performances of Puccini in the world's opera houses—always frequent because Puccini was always good box office—were conducted by the "Signori Fatutti," the maids-of-all-work of the lyric stage. These conductors of compromise, poor fellows, had, of course, no real authority over the singers, with the result, the inevitable result, that singers did what they liked: they would pull the melodies like taffy, the soprano lingering so long over the *Addio senza rancor* that the third act of *Bohème* would come to a virtual standstill.

At last we have learned to understand that there is more to Puccini than just a good tune. He composed operas not merely as a succession of song hits; they are operas in which the musical texture is both continuous and closely knit, its threads artfully woven, its colors lambent and gleaming. It is this texture of Puccini's music, as expressed both by the vocal line and by the orchestra, which has become most attractive to the present generation of opera enthusiasts. Aside, of course, from the melodies. His orchestration is remarkable, too. Beginning with *La Bohème*, he cast off all pseudo-Wagnerian shackles and began to move the orchestra against the melody, made it a commentator *on* rather than a reminder *of* tunes, and supported the vocal line with harmonies which serve the purpose of the drama admirably. The harmonic implications of the "Scarpia" motto in *Tosca* offer an example. He uses the woodwinds distinctively for humor or sentiment. Occasionally the orchestra does heave too heavy a sigh. Sometimes he is content after a "big" aria merely to repeat the melody in a simpering postlude. His special brand of sentiment is always there, so much so that one early critic spoke of his "sweetly untrue" sounds.

But they *aren't* untrue—and the sweetness is an element we are very willing to accept if only to get with it such superb passages as the introduction to the third act of *Bohème*—that marvelous evocation of icy, empty winter mood; or the Le Havre act in *Manon*, in which the drama is built stroke by stroke to an intensity which almost rivals the Verdi of *Rigoletto;* we should also recall the long and exquisite love duet of *Butterfly*, so fragrant and so curiously gossamer, though the fragrance is distilled not from Japanese cherry blossoms but from flowers grown in Italian soil.

Puccini was a composer quite willing to learn from others, but his eclecticism always passed through the crucible of his own styling, a styling we can recognize after two or three bars. That he studied Wagner we can tell by listening to *Manon Lescaut*. I have in my possession a page of his working sketch for the finale of the first act of that opera. He was in the habit of writing notes to himself while he was composing. He crossed out one violin passage, writing above it "*Troppo Tannhauser*." He also studied Debussy, as you can sense in the second act of *Butterfly* and can very clearly hear throughout the entire score of *Il Tabarro*. Whether he knew *Boris Godounov* I am not certain: the extraordinary choruses in *Turandot* would seem to indicate that he must have learned something from Moussorgsky.

But he in turn added new elements to the language of opera, widening its expressiveness; and—if he did not subtilize—he did make more supple the action and interaction of his musical characters. The essential newness of his music has been insufficiently appreciated at times, just because it is so supple and easy. He was, of course, in no sense a heroic composer. The fist raised to heaven was not a gesture proper to him. His chief interest and affection centered on heroines—frail and usually unheroic heroines. He always composed—if one may over-simplify the matter—the same woman, be her name Manon or Mimi or Cio-Cio-San or Liù. Even Tosca, though more flamboyant, more fascinating, more mercurial, is a sister of Mimi. The one time he tried to create a regal heroine, in *Turandot*, he failed, for it was to Liù that his love and his superior music obviously belonged. And for these, his beloved and loving female characters, he created a new operatic style.

He set everyday conversations to *music* as opposed to recitative; and to these he brought the sparkling illuminated little phrases, the casual remarks, the give and take of flirtation, of jealousies, of love's disappointments, vexations, exaltation, and tragedy. One experiences in Puccini the passing moment raised to a lyrical level; one senses the impermanence both of grief and joy. If there is a bit of corn mixed into this light everyday bread, what of it? Does it not reflect wonderfully our own everyday emotional diet? And perhaps just because his subject is scaled to our own size we do feel it intensely; we do relate it to ourselves; and we do respond to it freely and fully.

HERE was a superb craftsman of the theater whose maxim was simple: "These are the laws of the theater—to interest, to surprise, to move." Another time he said something which, rightly understood, ought to be kept in mind by every operatic composer: "Musical drama must be 'seen' in its music as well as heard." He strove above all for clarity. A turgid score for him was suspect. "Look at a score," he said, "and see if it is black. If it is, examine it closely: the black scores are the easiest to fake." His simplicity is due to no easy facility. The charge that he composed for easy effects is untrue. Where the music does sound so, that is due to the limitation of his talent, not to any commercialism. He was a most conscientious and careful worker. The record of his carefuln is to be read in the voluminous correspondence with librettists Illica and Giacosa, with publisher Ricordi, and in the original manuscripts of the scores. "The simple passages are the most difficult for me—I can always think of a melody," was his observation on the art of concealing art.

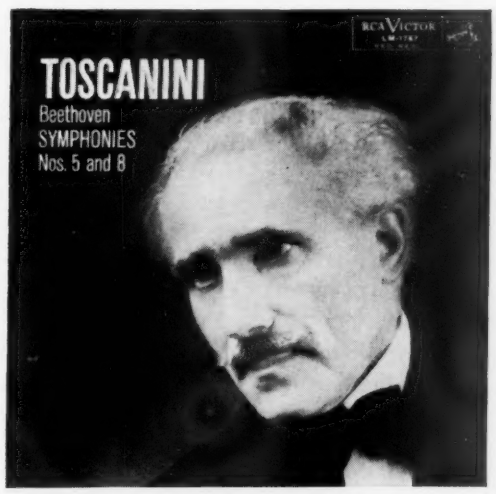
(*Continued on page 64*)

Martin Bookspan

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Erich Kleiber on London—the best "Fifth" on record—takes two sides, but worth it.

IN 1913 the German recording company Odeon released a performance of Beethoven's Fifth Symphony by the Odeon Streich-Orchestra under an anonymous conductor. The recording, on eight 78 rpm sides, was the first complete recording of a symphony ever issued publicly. A stunned, unbelieving public greeted it ecstatically. Wrote one reviewer: "What we hear is not a Beethoven trimmed and clipped for the occasion, but genuine Beethoven in his regular symphonic vestments, played by a regular symphony orchestra. This I hold to be a great artistic achievement worthy of unreserved admiration."

The success of this venture was noted in other quarters and it was only a few months later, in February, 1914, that a second complete recording of the Beethoven Fifth appeared—this one from the Gramophone Company (HMV) in a performance by the Berlin Philharmonic Orchestra under the direction of one of the most illustrious conductors in the history of the art, Arthur Nikisch. Thus nearly a half century ago was established a pattern which has been characteristic of the record business ever since: when one company has a "hot" item, almost immediately every self-respecting competitor will try to "cover" it. In the seemingly endless duplication of recorded repertoire the Beethoven Fifth Symphony leads the pack with more than 60 versions since the advent of electrical reproduction.

Of the many recordings of the score which appeared in 78 rpm format between the middle '20's and the late '40's, two were especially valued—the version by Toscanini with the NBC Symphony Orchestra—RCA Victor M 640 and the reading by Wilhelm Furtwangler with the Berlin Philharmonic Orchestra—RCA Victor M 426. The great Italian brought to bear on the music a full measure of demonic vitality, notably in the first and last movements; his German colleague was less impressive in these particular sections but he did probe more deeply into the two middle movements than Toscanini.

With the appearance of the LP disc in 1948 the floodtides of repertoire duplication were released in earnest and a recent issue of the *Schwann Catalog* lists no fewer than 27 different recordings of the Beethoven Fifth, of which four are already available on stereo! For this article I went back and re-evaluated the 10 performances which I remember being most impressed with at the time of their release. In alphabetical order these are by Ansermet (London Stereo CS-6037); Kleiber (London LL-912); Klemperer (Angel 35329); Koussevitzky (RCA Camden 405); Munch (RCA Victor LM-1923); Rodzinski (Westminster Stereo 14001); Szell (Epic LC-3195); Toscanini (RCA Victor LM-1757); Walter (Columbia ML-4790); and Weingartner (Columbia ML-4505—now withdrawn). Some are spread out over both sides of their respective discs—a rather uneconomical way of accommodating a work which runs just about a half hour; others are on a single side, leaving the reverse available for another work. Thus it seems advisable to discuss these recordings

briefly under three different headings: the double-sided versions, the single-sided versions, and the stereo discs.

Of the four double-sided performances, those by Kleiber and Weingartner are all by themselves on both sides of the record, while those by Klemperer and Koussevitzky manage to include a Beethoven overture *Consecration of the House* on Klemperer's, *Egmont* on Koussevitzky's. Interpretatively it is Kleiber's reading which stands head and shoulders above its competition. Here is a fine sense of proportion, a plastic moulding of phrase, and a keen dramatic urgency which never descends to mere nervous hysteria. The high point is perhaps the first movement, where Kleiber neatly solves the problem posed by the famous *fermata* on the fourth note of the motto phrase: instead of lingering on this note an unduly long time, Kleiber allows the following statement of the motto to begin at precisely the metrically appointed time, thus giving to the music an inexorable flow and forward push. The Amsterdam Concertgebouw Orchestra plays superbly and the recorded sound, though a product of late 1953, is full and vibrant even today, with a closer-to quality than London has usually been able to get in the Concertgebouw hall.

Were it not for the extraordinary qualities of the Kleiber performance, Klemperer's with the Philharmonic would loom more imposingly than it does, for here too, is a performance of great forward motion and architectural rightness. Like Kleiber, Klemperer observes the all-important repeat of the first movement exposition—as a matter of fact, Klemperer goes him one better by even repeating the exposition of the finale, something I've never heard any other conductor do—and his orchestra plays and is recorded wonderfully well.

The Koussevitzky and Weingartner discs are valued mementos of famous interpretations from the past. It is especially interesting to compare the tight, rhythmically precise and orderly Koussevitzky performance on the Camden LP with the wayward and iconoclastic reading of the score he recorded nearly a decade and a half earlier with the London Philharmonic Orchestra. The assertion by some that once Koussevitzy set an interpretation he never wavered from it is proved grievously wrong. Further, such a complete re-evaluation as in the two Koussevitzky recordings of the Beethoven Fifth is a testament to his constant intellectual growth as an interpreter. A demerit on the Koussevitzky ledger: he is the only conductor of the four under consideration who ignores the repeat of the first movement exposition.

Of the conductors whose performances are complete on a single twelve-inch side, both Szell and Toscanini observe the repeat, Munch and Walter do not. The Toscanini is a driving, hard-bitten performance with acoustics to match—it derives from a Carnegie Hall performance in 1952 which was simulcast and turned out to be Toscanini's final television appearance, if I remember correctly. His finale is an orgy of kinetic excitement and leaves one limp at the end. But as was the case with Toscanini's earlier recording of the score, he is curiously matter-of-fact in the slow movement. Szell's performance, while it has fewer and certainly less arresting high points than the Toscanini, is more consistent. It is a solid, traditional reading, rather like Weingartner's. The Munch is a rather weak statement of the score, having neither the inevitability of Kleiber, nor the solidity and strength of Klemperer or Szell, and absolutely pale in excitement by comparison with the Toscanini. Walter's is a slightly flabby reading, with the orchestra (the New York Philharmonic) in something less than top form.

And so we come to the stereo versions. As between Ansermet and Rodzinski, there is no contest: the Swiss is well ahead on every count. For one thing Ansermet communicates much more successfully a feeling of suspense and awe in the *pianissimo* episode leading into the finale, and when the eruption finally does arrive, Ansermet really lets it explode. The corresponding spot in the Rodzinski disc is marred both by a bad tape splice and a considerable change in the acoustics—as though a different mike set-up had been brought into play. Ansermet also observes the repeat of the first movement exposition which Rodzinski does not. Neither disc is the last word in super-duper stereo sound, but again it is Ansermet who has the better of it, with warmer, fuller string sound and a richer overall orchestral fabric.

In sum then, so far as the recorded Beethoven Fifths are concerned, a definite choice depends in large measure on what you're looking for. If it's up-to-the-minute sound you wish, then you'll want one of the stereo recordings, and of these the Ansermet is unquestionably the best so far available. If you want a good performance and a good bargain at the same time, and you're willing to settle for sound a good deal less than the best, the Toscanini recording (which has a performance of Beethoven's Eighth Symphony on the other side) is for you. If you want a solid, steady performance touched with moments of supreme insight, all for the extraordinary bargain price of $1.98, make for the Koussevitzky. And if matters of price and sound are of secondary importance, if it's the absolutely best available *performance* of the Beethoven Fifth you're after, there is only one choice in my opinion: Kleiber's, the most satisfying performance of this symphony I have ever heard, in the concert hall or on records.

—Martin Bookspan
HiFi Review

BEETHOVEN "FIFTHS"—THE TEN BEST

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Amsterdam Concertgebouw Orchestra, Erich Kleiber cond.
London LL 912 $3.98

Philharmonia Orchestra, Otto Klemperer cond. (with Consecration of the House—Overture)
Angel 35329 $4.98

Boston Symphony Orchestra, Serge Koussevitzky cond. (with Egmont Overture)
Camden 405 $1.98

Single-Sided Versions—Monophonic:

NBC Symphony Orchestra, Arturo Toscanini cond. (with Symphony No. 8)
RCA Victor LM 1757 $3.98

Cleveland Orchestra, George Szell cond. (with Schubert: Symphony No. 8)
Epic LC 3195 $3.98

N. Y. Philharmonic, Bruno Walter cond. (with Symphony No. 1)
Columbia ML 4790 $3.98

Boston Symphony Orchestra, Charles Munch cond. (with Schubert: Symphony No. 8)
RCA Victor LM 1923 $3.98

Stereo Versions:

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CONCERT

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BRAHMS: Piano Concerto No. 1 in D Minor, Op. 15. Leon Fleisher with the Cleveland Orchestra, George Szell cond. **Epic BC 1003 $5.98**

CHAUSSON: Symphony in B-flat. Detroit Symphony Orchestra, Paul Paray cond. **Mercury SR 90017 $5.95 (also on tape)**

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SIBELIUS: Symphony No. 2 in D Major, Op. 43. Philadelphia Orchestra, Eugene Ormandy cond. **Columbia MS 6024 $5.98 (also on tape)**

STRAVINSKY: Petrouchka (complete ballet). Suisse Romande Orchestra, Ernest Ansermet cond. **London CS 6017 $5.98**

TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23. Van Cliburn with Symphony Orchestra, Kiril Kondrashin cond. **RCA Victor LSC 2252 $5.98 (also on tape)**

WAGNER: Die Walküre—Act I; Act III. Kirsten Flagstad, Set Svanholm, Otto Edelmann, Arnold van Mill with the Vienna Philharmonic Orchestra, Hans Knappertsbusch, Georg Solti conds. **London OSA 1204, OSA 1203, each 2 12" $11.96**

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BEETHOVEN: "Diabelli" Variations. Rudolf Serkin (piano). **Columbia ML 5346 $3.98**

BEETHOVEN: Violin Sonatas (complete). Arthur Grumiaux with Clara Haskil (piano). **Epic LC 3381, 3400, 3458, 3488 $3.98 each**

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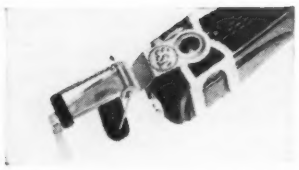
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Shopping for a record changer? Glaser-Steers GS-77 is one of the top three. Features modernistic styling and sells for $59.50 less base and phono cartridge. Other popular makes are Garrard and Collaro. See page 12 if interested in more professional manual record player.



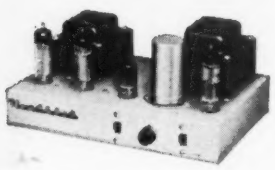
Your tapes repeat themselves? Try this new electronic development called the "Echoraser." Just perfected by Audio Devices, it is mounted on tape transport deck and demagnetizes annoying print-through. A valuable permanent investment for the enthusiast at $12.50.



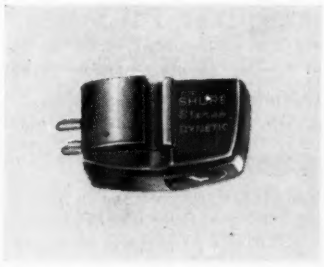
A swipe of the black velvet puff, moistened with a few drops of "Lektrostat," removes dirt and static from record grooves. $2.00 kit includes puff and plastic bottle of non-gumming liquid.



Soundcraft's "Magna-See" is a new liquid discovery that has the uncanny property of permitting you to see the actual sound patterns on recorded tape. This makes it extremely useful in tape editing by the home and professional recordist. $7.95.



Heath's UA-1 12-watt power amplifier kit is a challenge that results in hi-fi at $21.95. It is easily wired and makes a good stereo second channel amplifier.

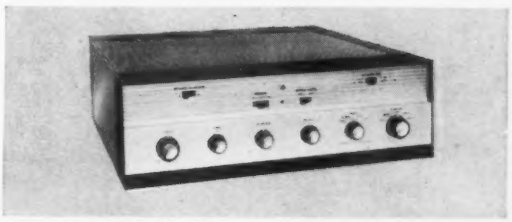


The Shure M3D "Dynetic" at $45 is rated one of the best magnetic stereo phono cartridges. It offers excellent separation and high compliance and fits into standard stereo tone arms.

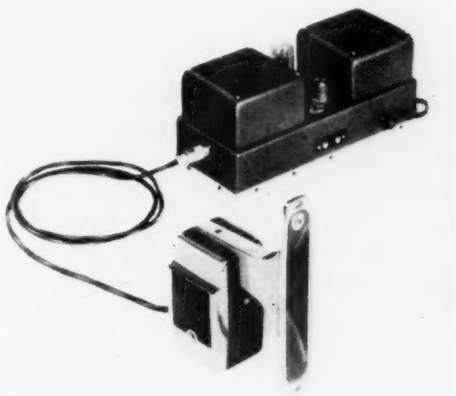


In our July article, "Lost Art on Record Covers," we deplored inability to enjoy artistic covers when records are stored in shelves. Sturdily constructed new folding screen by Leslie Creations brings your colorful albums into the open in decorative and useful fashion. $29.95 express collect.

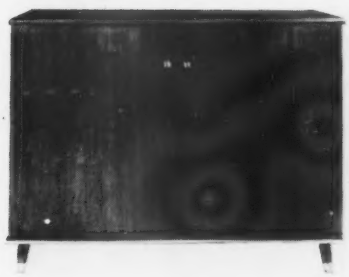
For Audiophiles



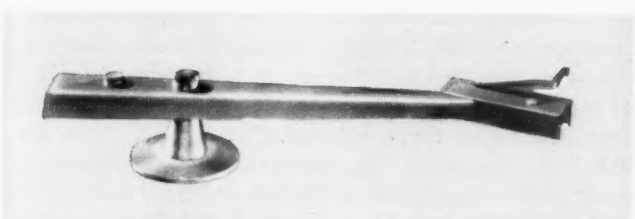
Harman-Kardon's $99.95 "The Nocturne" combines stereo preamp and a 20-watt amplifier. Uses your present amplifier as second channel.



Want the sweetest treble this side of Buchanan? Try the "Ionovac" from Electro-Voice. Unquestionably the most unusual tweeter ever manufactured. Special gimmick ionizes surrounding air. Complete for only $150.00.



The problem of housing your component hi-fi system is conveniently solved by the handsome Wellcor E-1 Equipment Cabinet. Comes in mahogany at $157.00, walnut or limed-oak at $172.00.



Troubled by tone arm resonance? Your spoiled child loves to drop the arm and cartridge on the record? Make it impossible with a Gray viscous damped arm—wired for stereo. Damping makes arm float down to record without damage to stylus. About $34.00.



Eico's $129.95 HFS-2 Speaker System has the advantage of being omni-directional and compact. It is 36" high and occupies only one square foot of floor space.

Space does not permit a full display of the hundreds of suitable Christmas gifts that each and every audiophile will welcome. These examples were selected at random. Carefully review our advertising pages before making a final choice—you'll find them informative and very helpful.



Add versatility to your hi-fi with a tape transport. New Viking 85-ES is easy to use, has a built-in counter and is fed directly to "tape head" inputs of amplifier. $143.

Stereo Opera—The London Way

They knew how then—but now, wow!

• **WAGNER: Die Walküre—Act I (complete); Die Götterdämmerung—Dawn and Siegfried's Rhine Journey; Siegfried's Funeral Music.** Kirsten Flagstad (soprano)—Sieglinde; Set Svanholm (tenor)—Siegmund; Arnold van Mill (bass)—Hunding; with the Vienna Philharmonic Orchestra, Hans Knappertsbusch cond. **London OSA 1204 2 12" $11.96**

Musical Interest: **Unquestioned**
Performance: **In the vein**
Recording: **Tremendous**
Stereo Directionality: **Superb**
Stereo Depth: **And how!**

• **MOZART: Don Giovanni (complete opera).** Lisa Della Casa (soprano)—Donna Elvira; Suzanne Danco (soprano)—Donna Anna; Hilde Gueden (soprano)—Zerlina; Anton Dermota (tenor)—Don Ottavio; Fernando Corena (bass)—Leporello; Cesare Siepi (bass)—Don Giovanni; Walter Berry (baritone)—Masetto; Kurt Boehme (bass)—Il Commendatore; with the Vienna Philharmonic Orchestra and State Opera Chorus, Josef Krips cond. **London OSA 1401 4 12" $23.92**

Musical Interest: **The very greatest**
Performance: **Neat but not gaudy**
Recording: **Smooth**
Stereo Directionality: **OK**
Stereo Depth: **Adequate**

IT WAS London's astonishing stereophonic realization of *Die Walküre*—Act One which provoked our editorial last month on the subject of opera and theater as *the* vehicle for home stereo listening.

Not the least interesting aspect of having these two sets at hand is that while the Wagner is one of the very latest products of London's *ffss* stereo technique, Mozart's *Don Giovanni* is one of the earliest, having been recorded before the middle of 1955.

The *Walküre* album sets a standard of stereophonic opera recording which may well serve as the yardstick for most future efforts in the field. There is not much stage action in Act One, wherein Siegmund takes refuge in Hunding's rude dwelling, discovers the means of his redemption—the sword and Sieglinde, then flees with her into the depths of the forest. The music woven around this triangle is the most lyrical of the entire "Ring" cycle.

Lotte Lehmann, Lauritz Melchior, and Emanuel List, recording with Bruno Walter and the Vienna Philharmonic in 1935 set an all time high for superb casting and performance to match.* Kirsten Flagstad's Sieglinde is just a trifle heavy-voiced, but glorious in sound. Svanholm may miss the sheer vocal splendor of Melchior in his prime, but displays fine musicality. With veteran Wagnerian Knappertsbusch at the conductorial helm, the fact remains that this recording represents the most authentic Wagnerian styling to be had at this time, when chrome-plated streamlined interpretation of the Bayreuth master has become the order of the day. Young Arnold van Mill's Hunding is more lordly than brutish, but his vocalism is altogther splendid. The Vienna Philharmonic plays throughout with soaring lyricism and sufficient precision. Here is Wagner set forth in the grand old manner and with unerring musical conviction. One senses that this was a labor of love, not just another opera for the commercial LP mill.

As heard in stereo, this performance beggars description—it is just like being there. Hi-fiers will lick their chops when they hear the Bayreuth tubas on the right channel announce the entrance of Hunding. But what is most miraculous is the way in which Wagner's special brand of polyphony emerges with newfound vitality and interest. London's handling of stereo depth and directionality is the *ne plus ultra*—every inch of the space between the speakers is called into play, and at no time is there the slightest suggestion of phony "ping-pong" effect. The presence of voices alone or together, of orchestral instruments solo or ensemble, and of all combinations thereof is absolutely uncanny.

And what about Mozart opera in stereo? Maybe we should defer final judgment until we have heard something recorded say in 1957 or 1958 and in a more distinguished performance than this *Don Giovanni*.

Even so, this set demonstrates what remarkable stereo know-how London had back in 1955. This very know-how, as displayed here, shows conclusively how stereo can magnify to disconcerting proportions even minor defects of performance and recording. If monophonic hi-fi is merciless in its aural dissection, stereo hi-fi is even more so.

Don Giovanni, greatest of all character operas, has had only one recorded performance worthy of its composer. That was the pre-War Glyndebourne version with the late Fritz Busch conducting (RCA Victor LCT 6102). Of those recorded for LP since the War, the now unavailable Cetra conducted by Max Rudolf offered the best characterizations, but poor vocal quality on the distaff side. The Epic set (4SC 6010) starring George London in the title role lacks polish; while the monophonic version of the present London performance has high polish but not much character. A *Don Giovanni* performance without character is like *Hamlet* done in the manner of a Noel Coward drawing room comedy. All the notes Mozart wrote are here on these London discs, and for the most part nicely sung, but neither the people nor the orchestra really come to life with that passion and rhythmic tension which mark a great Mozart performance.

The sound, as such, is distinctly more impressive on stereo than on "mono," though there is no attempt in this early venture to provide any illusion of motion during the recitatives. These are mostly bandied back and forth between the two channels. However, in the complex vocal ensemble finales, and in scenes like the celebrated Act One ball with its three orchestras playing waltz, contredance and minuet simultaneously, the advantage to the listener of having these complex textures separated via stereo instead of crammed into one channel is most striking.

The sense of aural strain that comes from trying to sort out the music and words of a complicated operatic quintet or sextet has at last been done away with—thanks to stereo. That is proved beyond any doubt in this London recording.

—David Hall

* It is still available on special order as LVT 1003 in RCA Victor's Vault Treasures series.

BIGGS' PIPE DREAM-

THE TRIP THAT TOOK IN EVERY STOP

Columbia's deluxe record and book exploration of the king of instruments

By SETH BINGHAM



". . . [Biggs provides] a singular and altogether remarkable guide to the . . . pipe organ . . . and its historical development from Roman times to the 20th Century."

• **THE ORGAN.** An aural and visual guide compiled and discussed by E. Power Biggs, with the sounds of many modern and historic organs, with illustrated articles by Emanuel Winternitz, D. A. Flentrop & others. **Columbia DL 5288 $10.00**

Musical Interest: **Absorbing**
Performance: **Ideal**
Recording: **Excellent**

DURING the decade in which he has been recording for the Columbia LP label, E. Power Biggs has amassed a discography covering the organ repertoire from Cabézon, Purcell, and Bach to Poulenc, Hindemith, and Alain. In the process he has used no less than fifty instruments in a dozen different countries. Now he has climaxed his years of collaboration with Columbia by providing us with a singular and altogether remarkable guide to the hows, whys, and wherefores of the pipe organ in terms of its construction and its historical development from Roman times to the 20th century.

Some twenty years ago, the then enterprising labels, Musicraft (New York) and Technicord (Boston) issued the first electrical recordings of Bach organ music played on instruments approximating the sound of those used in Bach's day. Both were newly built by Aeolian-Skinner and designed by the late G. Donald Harrison. Musicraft subsequently offered to the public Carl Weinrich's performances of the Bach Trio Sonatas Nos. 5 and 6 played on an instrument built for the Westminster Choir School at Princeton. Shortly thereafter the Technicord album was released. It featured E. Power Biggs in *A Bach Recital* played at the Harvard University Germanic Museum.

These discs introduced the broad musical public to the classic organ—a concept till then more or less the private property of the professionals and cognoscenti in the organ field. The reception of these recordings by critics and public was such as to spark a growing revolution in the art of both organ building in the United States and of organ recording.

War and a series of major changes in recording technology then intervened; but despite this—and the fact that the organ is one instrument that comes in a multiplicity of sizes, shapes, and locations (good, bad, and indifferent)—remarkable progress has been made in contemporary organ building and the art of recording "the king of instruments."

Matters have since reached a point where a number of special discs illustrating organ tone and construction have appeared—notably Harrison's recorded discussion of the American Classic Organ that introduces Aeolian-Skinner's *The King of Instruments* series (Washington 1-13) and the *Demonstration of the Studio Organ* with short improvisations by André Marchal (Zodiac 334).

Those fortunate enough to witness Mr. Biggs' fascinating television lecture on *Omnibus* a couple of seasons ago will remember how fascinatingly he can describe and demonstrate the historical development and construction of the organ. This album is in some respects an expansion and further development of that lecture. The aural illustrations draw from a large proportion of the instruments on which he has recorded.

This then is no ordinary album package. It is beautifully bound and annotated with 39 pages of text plus 60 illustrations and diagrams. It is, like Columbia's "book-LPs" on

The Confederacy and *The Union*, a complete documentation on its subject and is priced accordingly ($10). For those whose interest in the organ extends beyond its 20th century motion picture and electronic manifestations back to the golden era of Bach and his forebears; for those whose interest in high-fidelity includes "high-fidelity" to music as well as to sound, this album will be a possession to be treasured and reviewed time and again. What an elegant Christmas gift it can be for the right friend or colleague!

The whole is prefaced by prophetic words from Dr. Albert Schweitzer's autobiography and continues with a profusely illustrated *Early History of the Organ* by Emanuel Winter-



Biggs listens to Emanuel Winternitz of New York's Metropolitan Museum play a 17th century "portative."

nitz, Curator of the Metropolitan Museum's collection of musical instruments. There follows an admirable treatise, which deals with modern organ design and building, couched in clearly understandable English terminology by the distinguished Dutch organ builder, D. A. Flentrop. The whole essay is expertly clarified by diagrams and pictures.

There follows a succinct and entertaining account by John McClure of *The Organ in America*. Lastly, E. Power Biggs, justly acclaimed as "an articulate leader of the fresh musical approach to the organ that is creating a lively interest among American organists and builders," eloquently and wittily supports Flentrop's defense of the "classic" organ. Biggs bases his argument on aesthetic considerations. In his essay he drives home his viewpoint with irrefutable logic. Of Albert Schweitzer's opinion—stated some 50 years ago—that the 17th and 18th century organs are better than the "modern" 19th century ones, Biggs declares: "It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact, a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half-century ago."

This potent combination of the written word with the aural proof provided by recording of musical examples and explanatory spoken commentary by Mr. Biggs adds up to convincing proof of the classical 18th-century organ's supremacy over the various types produced during the 19th and early 20th centuries.

The discussion as set forth on the disc by Biggs centers around the aesthetic and practical advantages of the tracker action and slider chest of the classic organ (i.e. direct mechanical linkage from keyboard to pipes) as opposed to all-electric or electro-pneumatic actions of the so-called "romantic" and most modern instruments. Closely related are questions of low versus high wind pressure and of unnicked versus heavily nicked pipes.

Mr. Biggs justly contends that low wind pressures and unnicked pipe mouths are essential for buoyant and musical tone. "There is no alternative to a low—really low—wind pressure." Again: "It is literally true that correctly voiced, articulate (unnicked) pipes of gentle speech, standing right in the open, will give an indefinitely more expressive and detailed projection of a musical phrase than will heavily nicked (inarticulate) pipes in a swell box. Finally, and most important of all, a specification rich in harmonic stops and mixtures can be carried out successfully only in unnicked pipes of the right cut."

Quite possibly, some of Biggs' readers and listeners will ask: "why revert to 17th and 18th century practices in organ building?" They may cite our improved bathtubs, tractors, etc. In reply, Biggs describes in detail the radical structural changes in the 19th-century organ, resulting in the loss of its former tonal beauty.

He is therefore opposed to the 19th-century high wind pressures, lack of mutations and mixtures, the bottling up of pipes in remote chambers and swell-boxes, and pneumatic, electric or electro-pneumatic action ("an electric contact is a fine way to ring a door bell, but really no way to control a musical instrument.") He scorns the procedures of those builders who attempt to compromise voicing with the paraphernalia of 19th century organs. Mr. Biggs also pays respect of sorts to electronic imitations, "well adapted to night clubs, but all inadequate for the presentation of organ music."

However valuable and interesting the historical perspective given us in the articles by Winternitz and McClure, it is Flentrop's highly intelligible essay on *Designing and Building the Modern Organ* describing its component parts—wind supply, chest, stop and key action, pipes, manuals, divisions, organ case—and explaining their functions in terms a layman can grasp, which forms the real groundwork for E. Power Biggs' subsequent commentary and recording. The wealth of diagrams, photos, and sketches of pipes that accompany Flentrop's text greatly aid the reader to comprehend the advantages of tracker-action—slider-chest design as compared with all-electric or electro-pneumatic action. What has heretofore been restricted to the esoteric lingo of organists and organ builders has now been made accessible to any interested and intelligent listener.

The names of Schlicker, Holtkamp, and McManis in America, and of Flentrop, von Beckerath, Schuke, Frobenius, Marcussen, and Starup in Europe are mentioned as notable builders of tracker-action organs. My one serious criticism has to do with the omission from this list of France's great builder, the late Victor Gonzalez. Some of the finest Gonzalez creations are also tracker-action instruments.

Concerning contemporary design of classic style instruments Flentrop says, "It is important to remember that all the factors involved in making a good organ must be considered together and that none can be left out or wrongly emphasized. It follows then that the whole of the planning must come from the hand of one person. The organ builder must be the guiding figure at every point." And on final

(*Continued on page 64*)

for Ultimate Fidelity

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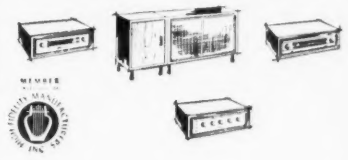
Model S-2000 FM-AM Tuner $139.50 net
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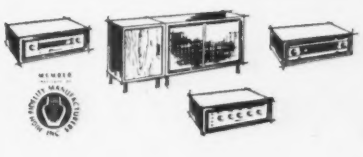
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-playback equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. V-12

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The "complete high fidelity home music center."





Bernice D. Hall

Music for Medium-size Ears

Story telling by top actors, folk songs, classics and even jazz for pre-teens

By **BEATRICE LANDECK**

LITTLE more than a decade ago, children just naturally listened to the same records as their parents and felt glad to be numbered in the family circle. Their tastes and listening habits were necessarily molded accordingly—for better or worse. Only the very youngest child would have his own records of nursery rhymes which he quickly outgrew once he began school.

Then, during the Second World War years, the so-called children's record began to be a major factor in the disc business. The reason for its success is a subject for the sociologist to analyse in depth, but suffice it to say here that it speedily enjoyed an unprecedented boom. More specialty companies sprang up overnight in this field than could be counted. Some folded after a sporadic initial production effort; others prospered by using every device and gimmick, however cheap, to court public favor; a few companies earnestly sought, without condescension, to give children the very best product they could make.

A measure of substantial appreciation is due the pioneers who have chosen to ignore sensationalism and mere mass appeal in favor of a point of view that children are thinking, as well as feeling beings. The support of discriminating parents and finally of schools has keep alive these precepts and has now begun to exert a really wide influence. It is indeed heartening to see how many of this year's releases reflect this. Only those which do shall be dealt with here.

The physical appearance of the record packages is noteworthy. Most of the jackets are genuine artistic creations, beautiful in color and design. If the best of the long playing records received for review are typical, the sound quality too is comparable with the best of the adult releases. And it is obvious that there has been a seeking after subject matter that is above and beyond the hackneyed. Of particular interest, though, is the outstanding merit of certain performances.

One of the most ambitious productions of this year uses folk songs as a springboard for an exposition of jazz. Starting with work songs, spirituals, European folk songs and

New Orlean's marching band music as raw materials, *A Child's Introduction to Jazz* proceeds on Golden to demonstrate the various styles from Dixieland to Modern. Bob Keeshan (TV's Captain Kangaroo) acts as interrogator and a group called The Honeydreamers, ably aided by a jazz band, answer his questions, utilizing both choral speaking and singing. The script is well written, illustrating each point with musical examples and carefully summing up material already covered before tackling a new development. The Honeydreamers often sing explanatory text instead of the original lyric to a traditional tune—a technique which I find disconcerting, although it may not bother a child. At the end of the record, *Row, Row, Row Your Boat* is played in all of the various jazz styles resulting in the most witty and telling summary of all.

Here is an entertaining presentation of the subject with effective dramatic embellishment. The listener is led by way of the familiar style of popular music to an awareness of this other unique art of performing. It is not, as stated on the record jacket, the *first* time jazz has been analyzed on discs for children. There is *The Story of Jazz for Young People* (Folkways 7312) by Langston Hughes, to which might be added Leonard Bernstein's *What is Jazz?* Both are more forthright in presentation: the former documented with actual examples of the great jazz performances, and the latter with a penetrating analysis of the elements that make up jazz.

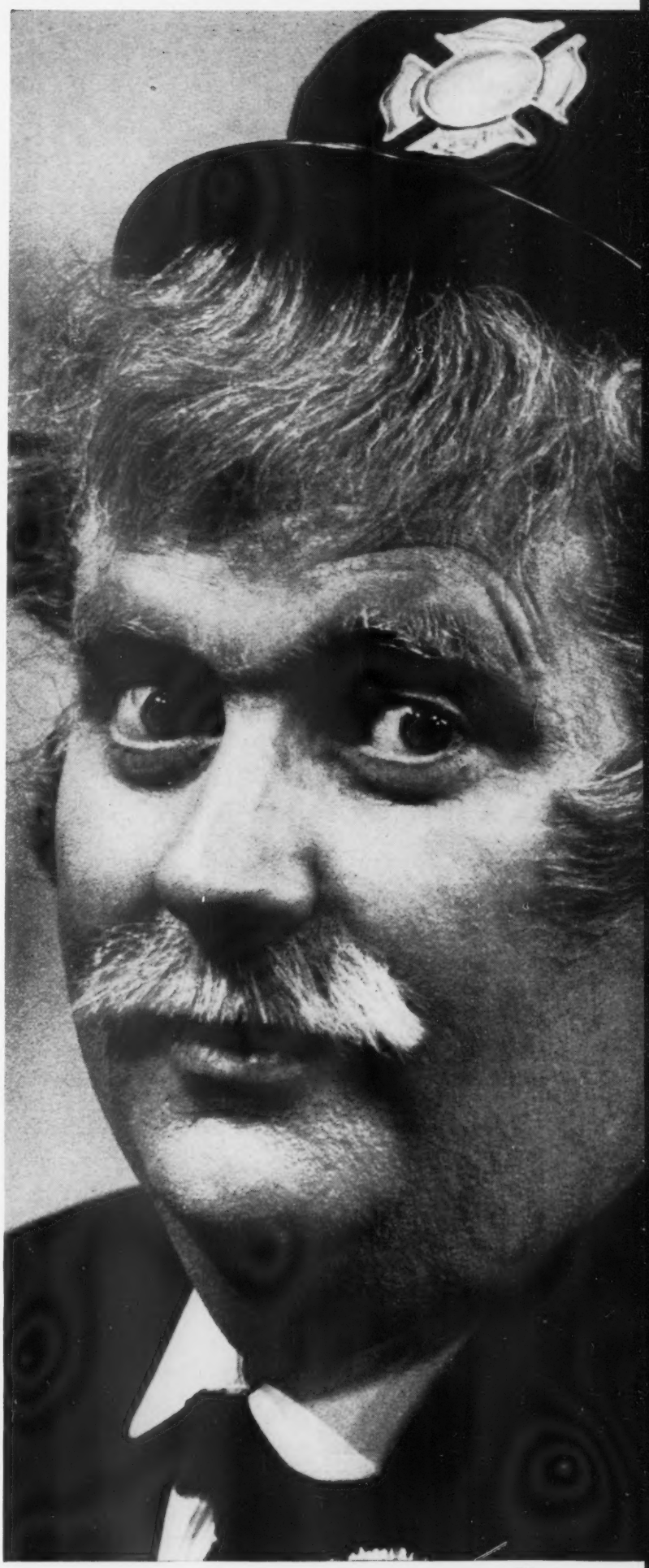
In complete contrast to its jazz album, the same company has released a *Saturday Matinee for Children* offering a selection of songs from seven Rodgers and Hammerstein musicals, but in a version so flattened out as to be dull and as undeviating as the tick of a metronome.

Tall Tales and Such

A good number of records recall the oldest art form in the world: that of story telling. And what a variety of artistry can be found in them—from Pierre Berton's reminiscences of his boyhood in the Klondike to the skillful reading by Michael Redgrave of Andersen's fairy tales. Both of these and the other distinctive performances between the extremes point up afresh how true art knows no limitation of age appeal. For all of these records are as interesting to adults as they are to children.

The Story of the Klondike (Folkways) is an engaging account of very personal observations and experiences in that far off corner of North America. Mr. Berton tells his story of the stampede for gold without histrionics—much as a friend might recount an exciting adventure to you in your living room. He needs neither music nor supporting cast to hold the listener spellbound. Mr. Berton is a teacher in the best sense; he enlivens his tales with interesting facts about his subjects, such as scientific data about weather and the geological reason for gold deposits in a mountain stream. He is author of two books, *Stampede for Gold* and *The Mysterious North*, and has included an extensive bibliography in the accompanying folder with description of other books on the subject for "those boys and girls who may want to delve further into the fascinating history of the gold rush days."

Another account of personal observations in a totally different locale can be heard on *Sounds of My City* (Folkways), conceived and narrated by Tony Schwartz. Less of a story and more of an adventure in sound, this is a document of the music in the air of New York City. Similar in style to his 12-inch discs, *New York 19* and *Millions of Musicians*, this 10-inch prize-winning record captures distinctive speech patterns, day and night noises of a busy and a



Captain Kangaroo photo by Albert Gruen

sleeping city, and snatches of melodies heard in unlikely places. It gives a strikingly true picture of a great metropolis. This is not strictly a "children's record," although many children will undoubtedly enjoy it, especially in company with adults. In addition to the interest it holds, it also serves to sharpen the ears of all of its listeners and sensitize them to the myriad sounds in their environment.

In the folk vein, but with consummate artistry, Pete Seeger tells two tall tales and sings many songs on a Folkways record called *Sleep-Time*. To my mind, this title places an unfortunate limit on the enjoyment of his story telling, which is enchanting at any time of day. Self-accompanied on the banjo, Pete slips from speech to song so smoothly that one is never conscious of the change. His skillful playing of the banjo adds zest and suspense to his unhurried and magnificently timed performance. His speaking and singing voice communicates a sense of purity, of child-like wonder, which is comparable in literature to Blake's poetry. Here is a perfect record for children of any age and for all who are young in heart.

Great American Folk Heroes (Judson) also combines speech and song in a nicely balanced performance, with Tom Scott singing a verse of a traditional ballad alternately with interpretative narration by Will Rogers, Jr. over a continuous guitar or banjo background. Together they bring to life in story form the legends of those "larger-than-life-size figures who have captured and held the imagination of Americans of all ages for many, many years." Included in the roster are Wild Bill Hickok; Paul Bunyan; John Henry, the steel-driving man; Old Stormy, a fabulous sailor; Rip Van Winkle; and two badmen, Sam Bass and Jesse James, both treated here as symbols of the Robin Hood tradition.

Turning again to pure story telling without musical accompaniment, Michael Redgrave is superb in *Tales of Hans Christian Andersen* (Caedmon). His delivery reflects that expert craftsmanship which comes of long experience with the stories and of a profound understanding of them. Without mimicking sounds or voices, he paces the narrative so that the youngest child will follow with rapt attention the course of events while his older brother will have the added satisfaction of grasping their secondary, underlying meaning. There are four fables, *The Tinder Box*, *The Emperor's New Clothes*, *The Steadfast Tin Soldier*, and *The Emperor's Nightingale*, all commendably translated into English by R. P. Keigwin. Any one of them would afford delightful entertainment at a children's party or as a special treat before bedtime. Mr. Redgrave's performance compares with other disc versions of these stories as the song of the Emperor's real nightingale compares with that of the artificial bird.

Still another good story teller for children is Jon Arthur, who narrates *Old Testament Bible Stories* from *The Book of God* by April Oursler Armstrong (Judson). Mrs. Armstrong has said that she wanted young people to know that "The people of the Bible really lived, that they were flesh-and-blood human beings who farmed and cooked and fished and ate, who sweated and wept, laughed and quarreled." And Jon Arthur does get across this feeling in his performance. The stories are in easily understandable language, and in straightforward narrative style. They tell of Creation, the Flood, the Tower of Babel, of David and Goliath, of Nebuchadnezzar, and of Esther.

Of equal literary stature, though less successful as sheer story telling, are two Caedmon records narrated by Boris Karloff. In my opinion, his rather throaty delivery hampers a child's immediate understanding, thereby resulting in loss of interest at the very beginning of his readings of *The Pied Piper* and *The Hunting of the Snark*. Still his Draculan style might particularly attract some youngsters. As for the other album, *The Reluctant Dragon* by Kenneth Grahame, the story, covering two full 12-inch LP sides, is too long drawn out to sustain attention.

Two other readings, both of poetry, are worthy of mention, even though their appeal may be to a limited audience. There is *An Anthology of Negro Poetry for Young People* (Folkways), compiled and read by Arna Bontemps. Another 10″ Caedmon is *Nonsense Verse of Carroll and Lear*, read alternately by Beatrice Lillie, Cyril Ritchard, and Stanley Holloway. The reading in the latter is just as zany as the verse, especially when Bea Lillie takes over. Its appeal might be limited only because this kind of nonsense is actually very sophisticated and quite beyond the sense of humor of many children. However, those youngsters who do know and like the verses will certainly enjoy hearing them read by three such distinguished actors.

Who's Got the Good Tunes?

The musical output this year is also interesting. One might think that, in terms of appeal for children, every change had been rung on the musical bells—and perhaps it has—but, again, it is degree of artistry in performance that transforms the old into the new. Alec Templeton's Judson disc of *42 Mother Goose Songs* is remarkable in this respect. Of all the Mother Goose records—and their number is legion—this one is the most tasteful production yet—a delight for children and a pleasure for any discerning adult.

Credit for the excellence of the record belongs to Alec Templeton alone. His vocal renditions are perfect in tempo and diction for young children; his piano arrangements and the playing of them are exquisite—delicate, highly polished, and completely suited to the subject. The 21 songs on each side run continuously without bands between selections. However, their brisk lightheartedness is undoubtedly enough to keep the pitch of entertainment high throughout.

RCA Victor's *Mother Goose for the Swing Set* comes as an amusing novelty in which a small jazz combo supplies a quiet background of music-with-a-beat to the strictly popular style singing of Don Elliott, Dottie Evans, and Buddy Weed. This modern dress Mother Goose has been brought further up-to-date by extending the rhymes with additional lyrics, which, in some instances, resolve the quandary posed by the original into a happy ending. The lyrics by George Simon are exceedingly clever and often funny, and the music by Buddy Weed successfully accomplishes what it set out to do.

Much care has been lavished on still another *Mother Goose* recording. This offers three top stars in its cast, Celeste Holm, Cyril Ritchard, and Boris Karloff, with music composed and arranged by Hershy Kay. This sophisticated production on Caedmon is geared chiefly to adult beguilement; for the musical score is elaborate and the pace extremely fast. The actors seem at times to be spoofing Mother Goose, even to sly hints at double meaning.

Danny Kaye fans—and this includes practically everybody—will cheer his Capitol album, *Mommy, Gimme a Drink o' Water!* which is the title of the first of 13 songs. It is both impossible and unnecessary to describe his particular brand of good-natured madness. Milton Schafer, who wrote the songs, says in his notes: "It isn't too much of an exaggeration to say that in many ways adults are really kids—only bigger; and if you stand that thought on its head, the oppo-



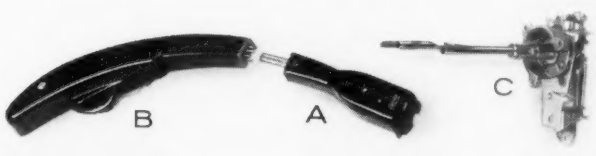
Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Listen to stereo records and discover the most exciting way of listening to music in your home. Listen to the new Collaro stereo changer and discover *the* changer which provides truly *silent* performance to meet the rigid quality demands of stereo. Here's why Collaro is your best buy:

A. Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

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C. Spindle assembly: Typical of Collaro precision quality is the spindle shaft which is micro-polished to .000006 (6 millionths of an inch) for smoothness — insuring no injury to records.

There are three Collaro changers priced from $38.50 to $49.50. The changer illustrated here is the new Continental, Model TSC-840.

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site also seems true: kids are like adults—only smaller." Many of the songs, especially the first, show insight into the child's mind which will impress parents with the realistic picture of the unwillingness of their offspring to give up at the day's end. Likewise, many a six- or seven-year-old will experience an entertaining shock of recognition.

Gobbledegook Songs, on the other hand, desperately strive —according to Judson's jacket blurb—to do a little "backsliding" away from "slyly slipping in Instruction when children *think* they are being entertained." Stanley Holloway sings these nonsense songs, accompanied by Milton Kaye on piano, organ, or celesta, together with Moe Goldenberg on drums, timpani, and "odds-and-ends." Whether these are actually as funny as they set out to be is probably a matter of individual response. Everyone involved does a fine job including Robert J. Lee, who designed the jacket cover.

Of especially delightful musical quality is *Songs Children Sing in Italy* (Judson). Louise and Bob DeCormier invite participation from listeners in playing instruments and in singing Italian words and snatches of melody. It is a quietly gay performance, reflecting all the sunlight and brilliant tradition of Italian folk song. This is one that even the youngest in the family will want.

A new Pete Seeger Folkways recording, *American Favorite Ballads*, is equally entertaining. The difference between this and most of his other discs is that the songs are *the* most familiar ones that everyone knows and loves to sing. He accompanies himself at different times on three instruments, a 5-string banjo, and both the 6-string and 12-string guitar, playing in his inimitable style. It takes a genius like Pete to give new life and sparkle to such oldies as *Yankee Doodle*, *Cielito Lindo* and *Home on the Range*. There are 17 in all, each done with contagious enthusiasm.

Better known folk fare also figures in *Songs America Sings* (Golden). Win Stracke, with the help of a small instrumental group and chorus preserves and communicates to the listener the vitality of the songs in spite of overly "popular" treatment in some instances. The more robust items like *Casey Jones*, *John Henry*, and *Shenandoah*, are sung in solo with only guitar accompaniment, and these show off Stracke to much the best advantage.

The only new recording of classical music for children is called *Major Classics for Minors*, played by the duo-pianists, Arthur Whittemore and Jack Lowe. With a few words of introduction before each selection, they play short pieces and excerpts from longer ones by the three B's and other masters. The selections are well chosen, well arranged for two pianos, and are played with spirit and simplicity.

Lastly, there are a number of records this year of particular interest for those working with children in school or group situations. Two will help music teachers: *Call-and-Response: Rhythmic Group Singing* (Folkways), sung by Ella Jenkins with a group of school children; and *Songs of the Holidays and Other Songs* (Folkways), by Gene Bluestein and children of the Mount Zion Hebrew Congregation. Both records stimulate audience participation, using little known and interesting material that can be learned on the spot.

The three other albums (all Folkways), each of foreign songs in native tongue, are *Latin American Folk Songs*, sung in Spanish by Chago Rodrigo with guitar accompaniment; *Israel Songs for Children*, in Hebrew by Miriam Ben-Ezra; and *Jewish Children's Songs and Games*, by Ruth Rubin. All three carry folders with original lyrics and English translations.

—Beatrice Landeck

CHILDREN'S RECORDS—THE BEST OF '58

READINGS and PERSONAL OBSERVATIONS
with and without music

THE STORY OF THE KLONDIKE—Stampede for Gold and The Golden Trail. Written and narrated by Pierre Berton. **Folkways FP 108, 10" $4.25**

SONGS OF MY CITY—The Stories, music and sounds of the people of New York. Recorded and narrated by Tony Schwartz. **Folkways FC 741, 10" $4.25**

SLEEP-TIME—Songs and Stories by Pete Seeger. **Folkways FC 7525 $5.95**

GREAT AMERICAN FOLK HEROES—Sagas of Our Colorful, Legendary Past. Told by Will Rogers Jr., sung by Tom Scott. **Judson J 3013 $3.98**

TALES OF HANS CHRISTIAN ANDERSEN—Read by Michael Redgrave. **Caedmon TC 1073 $5.95**

OLD TESTAMENT BIBLE STORIES. Narrated by Jon Arthur. **Judson J 3027 $3.98**

THE PIED PIPER and THE HUNTING OF THE SNARK. Read by Boris Karloff. **Caedmon TC 1075 $5.95**

THE RELUCTANT DRAGON. Read by Boris Karloff. **Caedmon TC 1074 $5.95**

AN ANTHOLOGY OF NEGRO POETRY FOR YOUNG PEOPLE. Compiled and read by Arna Bontemps. **Folkways FC 7114, 10" $4.25**

NONSENSE VERSE OF CARROLL AND LEAR. Read by Beatrice Lillie, Cyril Ritchard, Stanley Holloway. **Caedmon TC 1078 $5.95**

ACCENT on MUSIC

42 MOTHER GOOSE SONGS with Alec Templeton. **Judson J3024 $3.98**

MOTHER GOOSE FOR THE SWING SET. Buddy Weed and his Playground Pals. **RCA Victor LBY 1010 $1.98**

MOMMY, GIMME A DRINKA WATER, with DANNY KAYE. Lyrics and Music by Milton Schafer, Orchestrations by Gordon Jenkins. **Capitol T 937 $3.98**

GOBBLEDEGOOK SONGS with Stanley Holloway. **Judson J 3026 $3.98**

SONGS CHILDREN SING IN ITALY. Sung in English by Bob and Louise DeCormier. **Judson J 3025 $3.98**

AMERICAN FAVORITE BALLADS. Sung by Pete Seeger. **Folkways FA 2320 $5.95**

SONGS AMERICA SINGS—Win Stracke Sings 22 Best Loved Folk Songs. **Golden GLP 31 $1.98**

MAJOR CLASSICS FOR MINORS—An introduction for young ears to the music of Grieg, Beethoven, Brahms, Chopin, Schubert, Liszt, Mozart, Haydn, Bach, Mendelssohn, Wagner, Tchaikovsky, Prokofiev, Rachmaninoff, Saint-Saens and Schumann. Arthur Whittemore and Jack Lowe (duo-pianists). **RCA Victor LBY 1016 $1.98**

A CHILD'S INTRODUCTION TO JAZZ. Bob Keeshan ("Captain Kangaroo") and The Honeydreamers. **Golden GLP 29 $1.98**

MOTHER GOOSE. Cyril Ritchard, Celeste Holm, Boris Karloff with music by Hershy Kay. **Caedmon TC 1091 $5.95**

FOR THE CLASSROOM

CALL-AND-RESPONSE: RHYTHMIC GROUP SINGING. Conceived, narrated and sung by Ella Jenkins with a group of School Children with instruments. **Folkways FC 7308, 10" $4.25**

SONGS OF THE HOLIDAYS. Gene Bluestein and Children of The Mount Zion Hebrew Congregation. **Folkways FC 7554 $5.95**

LATIN AMERICAN FOLK SONGS—Sung in Spanish by Chago Rodrigo with guitar. **Folkways FC 7218, 10" $4.25**

JEWISH CHILDREN SONGS AND GAMES by Ruth Rubin with Pete Seeger (banjo). **Folkways FC 724, 10" $4.25**

ISRAEL SONGS FOR CHILDREN—In Hebrew by Miriam Ben-Ezra with accompaniment by Eli Plotnick. **Folkways FC 7226, 10" $4.25**

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345A Stero Amplifier

Features: 60 Watt stereo • Control for paralleling both stereo amplifiers into one speaker • Individual Gain Controls • Automatic impedance matching for speakers.

830A Laguna Speaker Systems

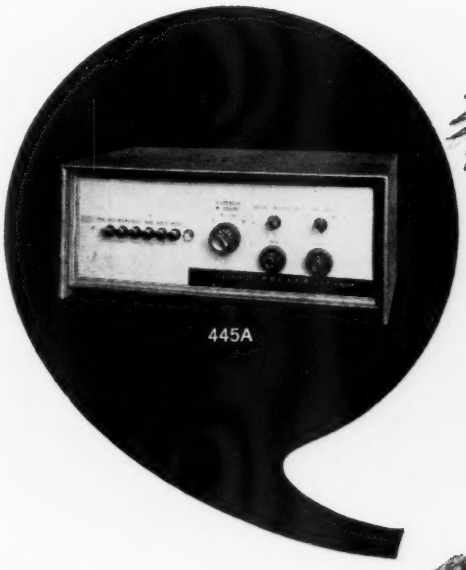
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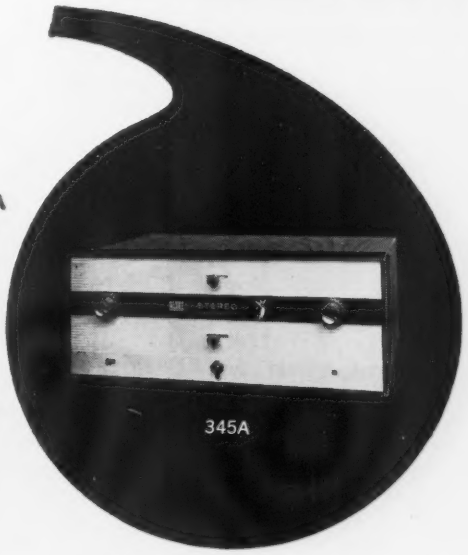
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HiFi-ndings

AN EQUIPMENT REPORT

Electro-Voice Lancaster Speaker System

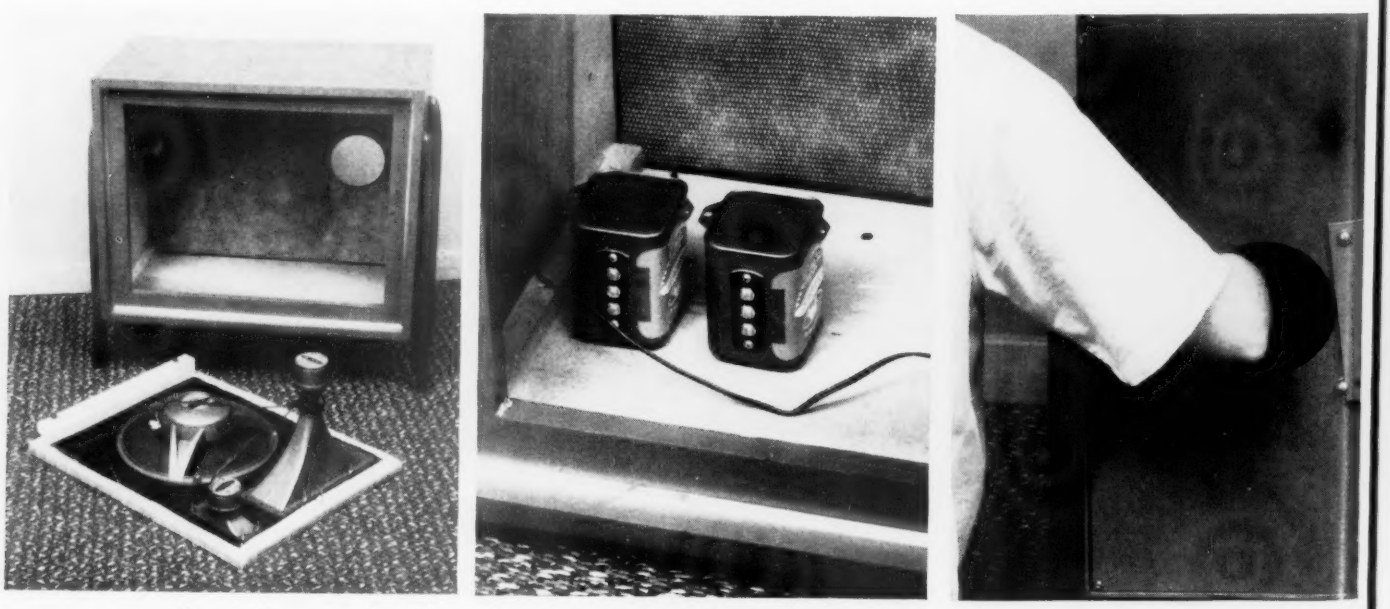
Manufacturer's Data: Direct radiating enclosure for use with 8- or 12-inch speakers or 2- and 3-way speaker systems. For along-the-wall placement featuring "controlled baffle" design. Enclosure measures 25" high, 20" wide and 14" deep. Available in mahogany-grained, walnut-grained or blonde finishes. Legs are extra in LK1 kit for $8.00. Enclosure alone is $48.00. Used with either LS8 speaker ($18.00) or LS12 speaker ($19.50). Both are full-range with mechanical crossovers at 2000 and 1800 cycles, respectively. HF1 kit for tweeter and crossover sells for $20.00. MF1 kit for mid-range boost costs $25.00. Total price of completed 3-way system with legs is $120.50. Sold only as a partial kit—enclosure walls preassembled. Wolverine Products, Electro-Voice, Inc., Buchanan, Mich.

The problem of manufacturing speakers and enclosures in all sizes, shapes and dimensions—plus all price ranges—is certainly not an easy one. Electro-Voice is one of those manufacturers who has managed to keep fairly well near the top of this competitive field. For example, few audiophiles realize that the highly regarded Electro-Voice "Aristocrat" enclosure is nearing its tenth birthday.

In the past, the backbone of the Electro-Voice line has been in medium-priced to downright expensive—but impressive-sounding—enclosures and speaker systems. Some months ago Electro-Voice broke step and introduced a "popularly-priced" line with the new over-all brand name of *Wolverine*. Selling at prices about 40% under products of roughly similar design, Wolverine systems feature various preassembled enclosures, two full range speakers and two step-up kits to make 2- or 3-way systems.

The Lancaster system is a fair example of the new Wolverine line. The enclosure itself may be used as either a highboy or a lowboy by simply shifting the legs from one of the shorter to one of the longer sides. The enclosure is delivered without speakers, but the audiophile finds it an easy job to simply loosen one wing-nut (see photo below) and remove the enclosure plywood face-plate. The grille cloth is already attached to one side of this plate—the speakers are bolted to the reverse side. The plate has three possible openings. Two of them are covered and when the covers are removed, serve to hold the tweeter and mid-range driver. The third hole is used to mount either an 8-inch (LS8) to 12-inch (LS12) full range speaker. The audiophile wanting to get off to a start with a minimum investment can simply purchase the enclosure and one of the full-range speakers. The spindle legs are not a prerequisite since short "runner-type" legs are supplied with the enclosure. At a later date the spindle legs or one of the two step-up kits may be added to improve either the performance or the appearance of the Lancaster.

The design of the Lancaster cabinet is very unusual and different from any other enclosure manufactured in the United States. The back panel is a flexible surface securely mounted by a rubber-type adhesive to the four sides of the rigid wooden cabinet. This surface moves in phase with the speaker cone inasmuch as the air space in the enclosure is sealed. This effectively provides a larger area for radiation of bass notes. It also has the ability to extend the bass range below that ordinarily expected in a 4½ cubic foot box. Suspended in rubber, this secondary vibrating area radiates uniformly, reducing the Q and ironing out vibrant peaks in the bass region. The four sides of the cabinet are deadened through the liberal use of Kimsol. There is no duct or port opening, and were it not for the flexible panel, this enclosure could be considered an infinite baffle. However, the rear panel increases the efficiency above that of the infinite baffle, although somewhat below that of a bass reflex.



Bass, mid-range and treble speakers are mounted on the front panel, which is the removable part of the Lancaster enclosure (left). The two crossovers used in the three-way system are fastened securely to one side of the rigid cabinet by their level controls (center). The front panel is unscrewed and re-fastened by reaching through a temporarily unsealed opening in the flexible rear panel (right).

The Newcomb SM-310 is on the way. It is a portable professional stereophonic tape machine for producing stereophonic master tapes from live program material.* Now in one truly portable package are concentrated all of the devices, controls, refinements, and conveniences that the professional has always hoped for in a machine for on-location recording. The serious amateur will find in the SM-310 all of the features he has dreamed of having if he "could only afford a professional machine." Now he can afford it.

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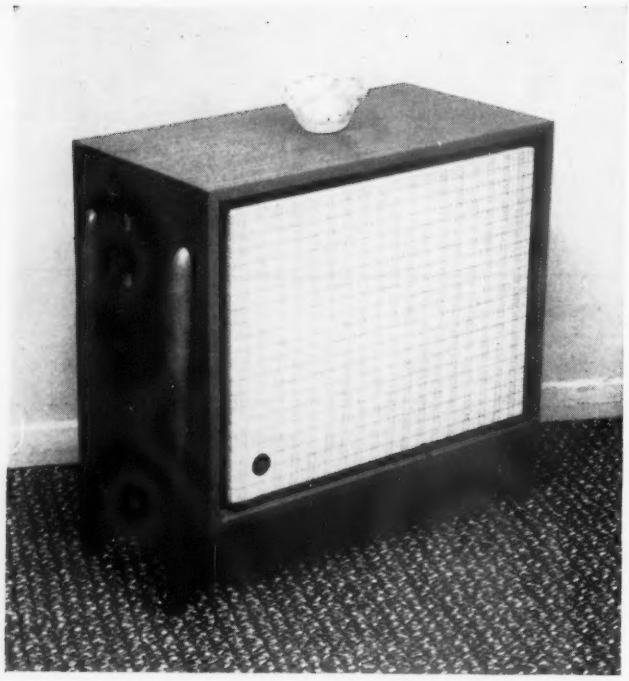


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Complete Wolverine Lancaster Speaker System

After installing the full range speaker, the first step-up project adds a tweeter and crossover network. This kit is called the HF1 and provides a means of increasing the upper register output of the system. The tweeter (model TW35) takes over through a model CR35 crossover at 3500 cycles. A level control is made a part of the crossover package in the CR35 so that its shaft holds the network to the enclosure wall. Holes for the level controls are partially predrilled through the sides for ease in mounting. The HF1 is recommended for users of both the LS12 and LS8 speakers since it immediately adds the little extra bit of "Brilliance" so desirable in hi-fi playback.

The Lancaster can then be rounded off through the addition of an MR10 mid-range driver and CR10 crossover. Like the tweeter crossover, the CR10 has a level control that protrudes through the enclosure wall which adjusts the "Presence" of the system. This step-up kit is called the MF1 and is so designed as to restrict the output of the LS12 (preferable speaker) to frequencies below 800 cycles, while the tweeter still takes over at 3500 cycles. The advantage of all this is to add more "oomph" to the mid-range or Presence frequencies.*

Wiring the kits into the system—whether done all at once, or spaced out over several months—creates few problems. The leads are precut and equipped with mounting lugs. Instruction sheets are thorough and color-coding obviates the possibility of speakers being improperly phased—an important ingredient in three-way systems.

Tens of thousands of audiophiles were favorably impressed by the sound of the Lancaster system at the Chicago and New York hi-fi shows. Undoubtedly, many wives asked, why spend two or three times as much money when this small system sounded so good? And frankly, this is a pretty difficult question to answer. Our tests produced well balanced sound with an absence of fuzzy breakup on the highs and lack of obvious coloration in the mid-range. Because of the sealed up nature of the system we were prepared for a pronounced bass boom or thump. Instead there appeared to be a fuller range of bass which made us feel that it was handy to cut back just slightly on the bass tone control to smooth the whole spectrum out. This seemed to work wonders and speaks well for the flexing back idea in the Lancaster system.

The horn-type throats of the MR10 and TW35 had given us some pause for thought before the system was assembled. Generally speaking, the sound dispersion from these units is asymmetrical and there is always the chance that with a poorly designed unit there will be some "beaming" of the mid-range, and particularly the highs. Once this unit was assembled as a lowboy we beat a rapid path up and down parallel to the speaker face plate. Feeding a constant amplitude and frequency tone into the system produced just about the best pattern that could be expected—about 110° wide at 2500 cycles through the MR10 and something above 130° wide at 6000 cycles through the TW35. This is certainly a very creditable dispersion which many expensive systems would be hard put to duplicate. It also means that you can safely put the Lancaster flat against a long wall and be sure that the sound will radiate well over the facing wall—a vital consideration when you do not have a corner, or corner-type enclosure.

The Lancaster is a surprisingly good sound system. It is small, compact, and rigidly constructed. Making it a 3-way system permits the listener to juggle the treble and mid-range levels to suit room acoustics and his personal musical tastes. Although it is not a system for filling oversized rooms with ear-splitting volume, it is a comfortable apartment-sized monophonic or—if a pair is used—full range stereo system.

* Loosely defined as those frequencies in the voice spectrum which contain most of the power. Increased amplitude of these frequencies creates the illusion of bringing the vocalist out of the orchestral accompaniment.

Madison Fielding MX-100 Compatible Stereo Multiplex Adapter

The Madison Fielding Company, through Brand Products, is selling a multiplex converter in a few metropolitan areas. This is an electronic device capable of demodulating FM broadcast signals containing a Crosby-type multiplex sub-carrier. Called the model MX-100, this multiplex adapter contains five tubes, is fairly small in size (11¾" w. x 3⅞" h. x 9" d.), and sells for $49.50, including cage.



Our tests with this unit—multiplexing out the stereo transmissions over New York's WBAI—have just begun. It appears that this "first commercially" available high fidelity unit works and produces some interesting effects—such as variation of the stereo "spread" through a simple panel control adjustment.

In order not to obtain an erroneous, or even an overly optimistic impression of stereo via multiplex FM, we prefer to defer our full report until January. In the meantime, we again emphasize that the Federal Communications Commission has not definitely decided in favor of the Crosby vs. Halstead multiplex stereo methods. Secondly, additional FM multiplex stations in the New York City area are expected to be in operation within days after this is written—these will be used to confirm or refute our earlier findings.

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Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20' remote balance control is provided.

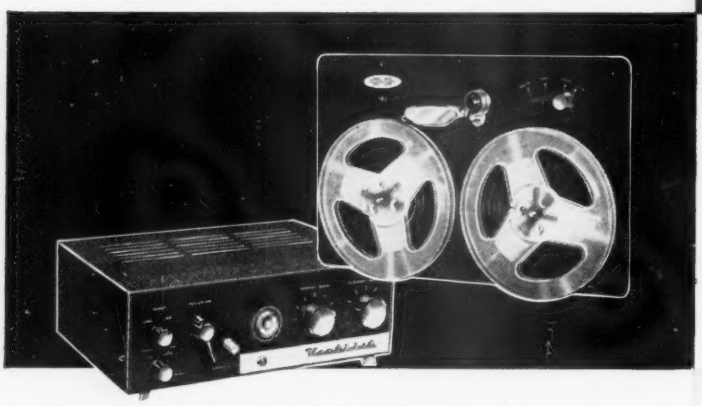
HIGH FIDELITY RECORD CHANGER KIT

MODEL RP-3 **$64.95**

Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33⅓ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33⅓, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned off and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.

Model RP-3-LP with MF-1 Pickup Cartridge **$74.95**





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MODEL TR-1A **$99.95** Includes tape deck assembly, preamplifier (TE-1) and roll of tape.

The model TR-1A Tape Deck and Preamplifier, combination provides all the facilities you need for top quality monaural record /playback with fast forward and rewind functions. 7½ and 3¾ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3¾ IPS ±2.0 db 50-6,500 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 45 db below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lb. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. **$39.95.**

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HIGH FIDELITY AM TUNER KIT

MODEL BC-1A **$26.95**

Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are "broadbanded" for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your "best buy" in an AM tuner. Shpg. Wt. 9 lbs.



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MODEL FM-3A **$26.95**

For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stablized oscillator circuit to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is preassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

- No Woodworking Experience Required For Construction
- All Parts Precut and Predrilled For Ease of Assembly



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Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

CHAIRSIDE ENCLOSURE KIT

MODEL CE-1 **$43.95** each (Specify model and wood desired when ordering.)

Your complete hi-fi system is right at your fingertips with this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, this enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in tilt-out shelf, with preamp mounted in front of changer . . . . or tuner and preamp combined with other tuner in changer area. Overall dimensions are 18" W. x 24" H. x 35½" D. Changer compartment measures 17¾" L. x 16" W. x 9⅜" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46 lbs.

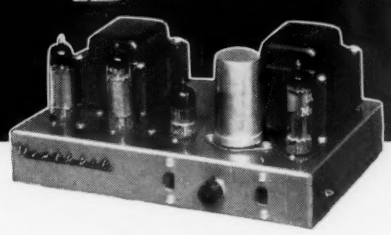


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"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT

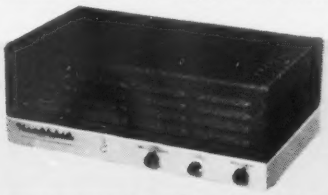
MODEL UA-1 **$21.95**

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect preamplifier for remote control operation. Shpg. Wt. 13 lbs.

"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT

MODEL EA-2 **$28.95**

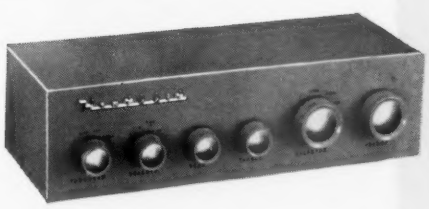
An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distorition at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.



"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT

MODEL W7-M **$54.95**

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pilot light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

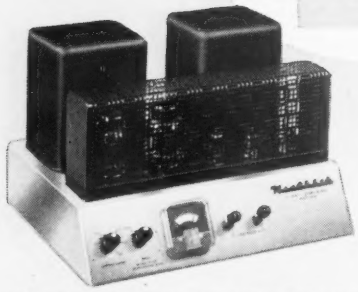


"MASTER CONTROL" PREAMPLIFIER KIT

MODEL WA-P2 **$19.75**

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12⅜" L. x 3⅜" H. x 5⅞" D. Shpg. Wt. 7 lbs.

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"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT

MODEL W6-M **$109.95**

For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powered amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 20,000 CPS and IM distortion below 1% 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

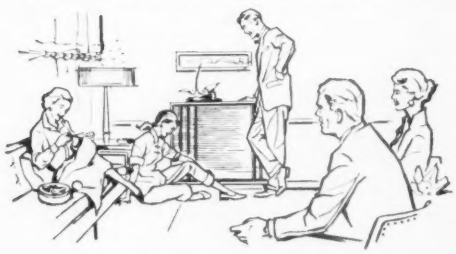
"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT

MODEL W5-M **$59.75**

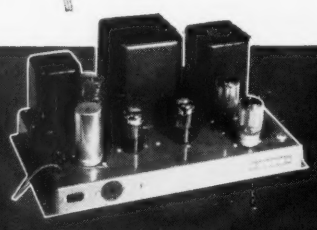
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.



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20 WATT HI-FI AMPLIFIER KIT

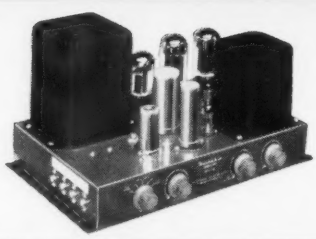
MODEL W4-AM **$39.75**

This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT

MODEL A9-C **$35.50**

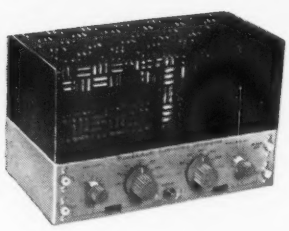
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

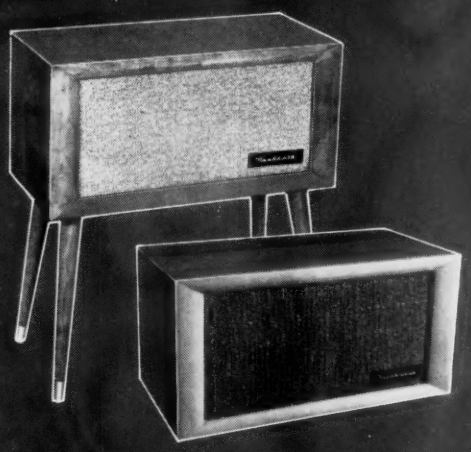


ELECTRONIC CROSSOVER KIT

MODEL XO-1 **$18.95**

This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2,000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.





"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT

MODEL SS-2 **$39.95**

Legs optional extra. **$4.95**

Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high qulaity 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade ½" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.



"LEGATO" HI-FI SPEAKER SYSTEM KIT

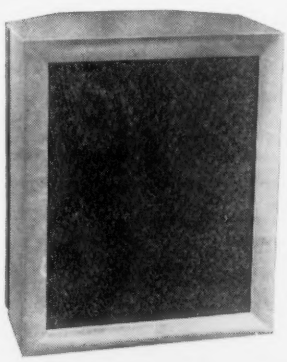
MODEL HH-1 **$299.95**

Words cannot describe the true magnificence of the "Legato" speaker system . . . it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of ¾" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT

MODEL SS-1B **$99.95**

Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ±5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 35 watts. Constructed of ¾" veneer-surfaced plywood suitable for light or dark finish. All parts precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.



DIAMOND STYLUS HI-FI PICKUP CARTRIDGE

MODEL MF-1

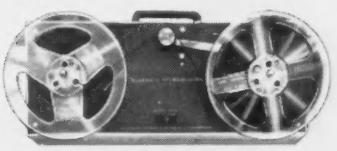
$26.95

Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Nominally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT

MODEL SW-1 **$24.95**

Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10½" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shutoff and braking device. Shpg. Wt. 12 lbs.





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QUANTITY	ITEM	MODEL NO.	PRICE

Biggs' Pipe Dream

(*Continued from page* 48)

voicing and tuning. "I believe that what I have already written makes it clear that we do not copy the Baroque organ, but that we proceed from distinct principles of the art of organ building. Our instruments are founded on the same classic principles which produced earlier instruments, but they are made by modern people of modern materials and they are modern instruments."

Equally puzzling is the very sparing reference in Wintern-itz's historical essay to the significant evolution in French organ-building during the 17th and 18th centuries. The period 1680-1715 marked a peak of perfection in French organ building never surpassed. Their basic principles, the fruit of five centuries of organ development, governed the techniques and aesthetic procedures of the Thierrys, Clicquots and other master builders of the succeeding century. Their instruments inspired the compositions of such glorious witnesses as François Couperin, De Grigny and Clérambault. During the past two decades, largely thanks to Gonzalez, the movement toward the neo-classic organ in France has gathered swift momentum. And as Biggs rightly points out, "in the complete realization of the classic ideal, surely lies our direction for the next twenty years."

For practically all organists this handsome package is a must. It is also a rewarding investment for the layman interested in exploring the resources of this great instrument. Our advice would be: first play through the disc, since it sets forth in actual sounds what you may later sit back and read about with pleasure and profit in the accompanying book. Such reading and especially the schematics and diagrams of Flentrop's treatise will fascinate the scientific and engineering-minded.

For the professional organist already "softened up" by the Dutch builder's intriguing "short course," and by Biggs' own provocative essay, the thrilling climax comes with his "recorded sounds and explanation" comprising 125 musical illustrations (in "instruments-of-the-orchestra" style) culled from the nearly half-a-hundred organs on which he has recorded during five separate expeditions that have taken him with Volkswagen "bus-ette" and elaborate recording equipment through Germany, Austria, France, Spain, Portugal, Holland, Denmark, Sweden, Norway, and Iceland. The instruments represented on such Columbia discs by Biggs as *A Mozart Organ Tour* (K31-231), *The Art of the Organ* (KSL 219), Bach's Eight Little Preludes and Fugues (ML 5078), *Organ Music of Spain and Portugal* (KL 5167), *Bach at Zwolle* (KS 6005), and the forthcoming complete organ concertos of Handel range in time of construction from the 15th century to the middle 20th century. Almost all have in common classic voicing and that use of tracker action which makes the difference between the pipe organ being a mechanical device for the production of sound or being a true musical instrument subject to human rather than mechanical control.

Epoch-making is not too strong an adjective to use here; for, backed by the authority of an artist so widely and favorably known, this Columbia album surely seems destined to exert a decisive influence on the awareness and knowledge of the general listener in terms of what is an already burgeoning revival of the classic organ. **—Seth Bingham**

"Rispettabile" Puccini

(*Continued from page* 40)

As is usual in musical history—if we give history a long enough opportunity—Puccini's best work is also his most popular. The public is not wrong in preferring *Tosca*, *La Bohème*, and "*Butterfly*" and in cold-shouldering *La Rondine*, *La Fanciulla del West*, or *Suor Angelica*. These are flawed works. *Gianni Schicchi*, Puccini's only essay in comedy, is a sparkling *jeu d'esprit*, combining as it does a special brand of Mediterranean merriment, half good nature and half spite, with that lush romanticism which was Puccini's real creative asset, and which here finds expression in Lauretta's famous and very sentimental little aria. Yet *Gianni Schicchi* has never become a favorite outside of Italy, possibly because one needs to understand the words to appreciate the fun. *Il Tabarro*, to the professional musician at least, is a most remarkable score. It is not as effective as it ought to be in the theater because the action takes too long in getting started.

When we come to *Turandot*, we must grieve that the composer did not live to finish it. The music of the first act is as fine as any in the twentieth century; but thereafter the opera begins to decline. It is not merely a question of the final duet, which Alfano composed, but one of revision of the entire score to adjust balance, eliminate *longeurs*, develop further the character of the Princess, and to work toward sending the audience home with a sense of fulfillment. All this, I believe, Puccini would have accomplished had he lived a little longer.

Our changed attitude toward Puccini, our better appreciation of his art, are not merely noticeable in that performers take him more seriously. We can sense, too, the influence he is now exerting on the modern operatic composer. Again, this influence was slow in making itself felt: it could not break through at a time when the prevalent taste favored symphonic opera, or opera encrusted with a harsh, bitter coating of philosophy, where the short *parlando*, using at best germinal themes, pushed out the easy, long-breathed melody. *Wozzeck* (1925) and *Lady Macbeth of Mzsensk* (1934) and *Peter Grimes* (1946) are instances in point.

Today it is becoming evident that composers are returning to the belief expressed by Verdi so long ago that the operatic art is essentially vocal and that drama on the lyric stage needs primarily to be expressed through the singing human voice. Italian-born Gian-Carlo Menotti has obviously been influenced by Puccini with a new willingness to learn from him. As we listen to Samuel Barber's *Vanessa*, (RCA Victor LM 6138) we hear once again, but of course in a twentieth century idiom, the kind of melody, emotional and soft-contoured, which Puccini would understand and react to were he among us today. Examples could be multiplied—Carlisle Floyd's *Susannah* and even *The Prisoner* by Italy's 12-tone master, Dallapiccóla, can be cited.

So it is that thirty-four years after his death, Puccini is doubly alive. He has lost none of his popularity with the public; he has won new respect from today's performers; and he promises to give new inspiration to the modern composer. Though vastly successful and eventually wealthy during his lifetime, he was a modest man. He would, I think, be very proud to know what has happened to him in the wide world, a hundred years after he was born in little Lucca.

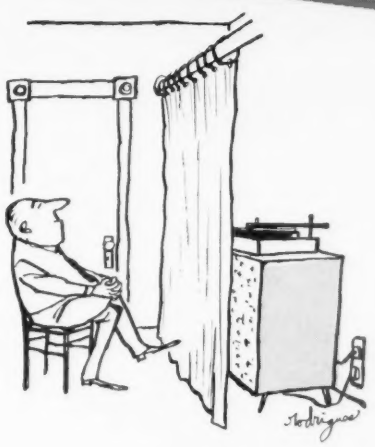
—George Marek

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Have all equipment hidden behind drapes



Film of orchestra synchronized with recording



Install concert hall type seats



A recording of assorted male and female coughs during performance

(Advertisement)

MISCHA ELMAN, June 11, 1958, speaking at Combs College of Music, Philadelphia:

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What so impressed Mr. Elman? The sound he heard from a radically new stereo speaker system designed to utilize the acoustical properties of the surrounding walls of the listening room. A system that literally adds a third dimension to stereophonic sound . . . the perception of depth. A compact, single-cabinet system that for the first time lets any number of listeners enjoy the thrill of stereo practically anywhere in the room . . .

UNIVERSITY'S TOTALLY DIFFERENT 'TRIMENSIONAL' STEREO SPEAKER



Here the TMS-2 is shown with deflector doors closed for monophonic use.

THE NEW TMS-2

PATENT APPLIED FOR

Laboratory tests of the TMS-2 had greatly surpassed all design and performance specifications. Under normal circumstances, this would have been more than sufficient proof of its complete success. But so extraordinary was the nature of its sound, so intriguing its versatility, that it was decided to further subject it to critical listening tests under at-home conditions by leading artists, musical authorities and audio experts.

Mischa Elman, now celebrating the 50th anniversary of his American debut, acclaimed throughout the world for his supreme virtuosity . . . is an artist whose belief that only in the concert hall can the true quality of actual performance be realized, is a matter of public record. His enthusiastic response after hearing the TMS-2 in his home . . . that it approaches the authenticity of concert hall performance . . . was certainly remarkable, but no more remarkable than the concept of the TMS-2 itself.



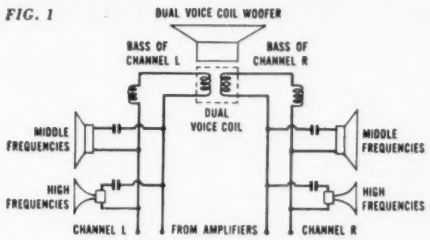
Internationally celebrated violinist Mischa Elman, at home with his University "Trimensional" Stereo Speaker, the TMS-2. Renowned for his legendary "golden tone," Mr. Elman is currently celebrating the Golden Anniversary of his American debut at Carnegie Hall at the age of 17. Since then his artistry has been acclaimed all over the world and his recordings have passed the 2 million sales mark.

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FIG. 1



A THIRD DIMENSION TO STEREO SOUND

The breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates at the rear of the enclosure; one mid-range and one high frequency speaker for each channel project sound from each side of the cabinet. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple stereo sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. *See fig. 2.*

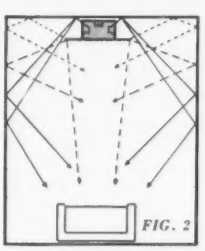


FIG. 2

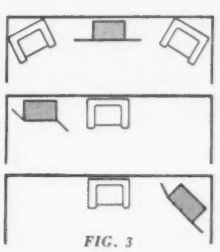


FIG. 3

PLACEMENT ANYWHERE IN A ROOM

The unique design of the TMS-2 provides you with two distinct advantages: it is possible to place it in a corner or *anywhere* along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are *no particularly critical listening positions*, you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

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Reviewed by

MARTIN BOOKSPAN

GEORGE JELLINEK

DAVID RANDOLPH

JOHN THORNTON

BEST OF THE MONTH

Epic's completion of the Beethoven **Violin Sonata Cycle** with Grumiaux and Haskil "does so in . . . a magnificent manner"—"beautiful music-making" . . . "recording is finely balanced and resonant." (see below)

Decca fills a major gap in the Brahms repertoire with a superb first recording of the **Magelone Songs.**—"It is fortunate that Op. 33 makes its entry through the superlative artistry of Dietrich Fischer-Dieskau . . . imparting youthful fervor, true romantic spirit, and elegance of style to Brahms' soaring lines." (see p. 70)

RCA Victor with Fritz Reiner and the Chicago Symphony has "done it again"—this month with a masterly recording of Tchaikovsky's great **Pathétique" Symphony.**—"The brilliant orchestra which Reiner has fashioned . . . responds with playing of razor-honed perfection. . . . The RCA Victor engineers . . . have produced what is certainly one of their most outstanding recordings." (see p. 81)

The best-buy Camden series from RCA Victor is highlighted most lately by **The Art of Lily Pons**—"a well-planned and fascinating tribute that captures the petite prima donna during the first decade of her American career." (see p. 84)

ALBINONI: Oboe Concerto (see COLLECTIONS)

ARNOLD: English Dances; Scottish Dances (see BRITTEN)

● **BACH:** Mass in B Minor. Bavarian Radio, Chorus and Symphony Orchestra, Lois Marshall (soprano), Hertha Töpper (contralto), Peter Pears (tenor), Kim Borg (bass), Hans Braun (bass), Eugen Jochum cond. Epic SC 6027 2 12" $7.96

Musical Interest: A towering masterpiece
Performance: Good, and yet . . .
Recording: Perhaps a little too spacious.

What a monstrously difficult task it is to record a work like this! On the one hand, there are massive four-, five-, six- and eight-part choruses, accompanied at times by full orchestra, including trumpets, playing in a register hardly known to most present-day performers. On the other hand, many of the solos are nothing more or less than chamber music. What approach shall the conductor take toward these different types of music, and how shall they be recorded?

Jochum has apparently chosen the "big" approach. And yet, despite the size of his performing bodies, he has avoided the pitfall of having them get lost in a mass of sound, by the expedient of keeping them moving. According to my notes, or the "score card" that I keep, upon hearing each movement, I find that I have placed after the first seven movements the notation "with motion"—meaning that the conductor has kept the music moving at a fairly brisk pace. Yet it is still difficult to hear the inner voices of the chorus.

Generally speaking, however, it seems to me that, despite the good features of this version, it does not supersede the earlier one issued on the Angel label. The soloists in that recording, by taking a frankly "chamber music" approach to their singing, emerge far more successfully than do those in the present set, with their bigger tone. Similarly, the lightness of the choral tone in the Angel recording not only gives a greater urgency and conviction to their singing—it also makes for far greater clarity. Compare, for example, the exuberance achieved through their lightness of tone, in the *Et in terra pax*, *Et Resurrexit* and *Osanna* with the relatively plodding quality of the same portions in the Epic version. Yet, when the music calls for power, it is there in full measure in Angel's chorus.

My preference, therefore, remains for the earlier release, despite the fact that von Karajan's tempo in the *Crucifixus* is so fast as to be almost a mockery. There, incidentally, Jochum's reading is far superior!

D. R.

BALAKIREV: Song (see COLLECTIONS)

● **BEETHOVEN:** Violin Sonatas—No. 2 in A Major, Op. 12, No. 2; No. 3 in E Flat Major, Op. 12, No. 3; No. 8 in G Major, Op. 30, No. 3. Arthur Grumiaux with Clara Haskil (piano). Epic LC 3488 $3.98

Musical Interest: Of a high order
Performance: Superb
Recording: Excellent

Shortly after I had listened to this disc, my October issue of HFR arrived. I noticed that Martin Bookspan, in reviewing an earlier disc of Beethoven sonatas made by these two artists, remarked: "The team of Grumiaux and Haskil has now been represented in Epic's catalogue with seven of Beethoven's ten sonatas for violin and piano. Presumably a disc containing the three missing ones is on the way to round out the cycle."

The assumption was correct; the present disc fills the gap. Moreover, it does so in such a magnificent manner that I will simply quote another portion of that review—not out of laziness, but out of conviction.

"What wonderful ensemble and rapport between the two artists! It is as if both are functioning via a mutual central nervous system."

I might add that it would be difficult to find a single fault with this disc. This is beautiful music-making, indeed, and the recording is finely balanced and resonant.

D. R.

● **BERLIOZ:** Symphonie Fantastique. Orchestre National de la Radiodiffusion Française, Sir Thomas Beecham cond. Capitol-EMI C 7102 $4.98

Musical Interest: Masterpiece
Performance: Sensitively-dynamic
Recording: Engineering good to poor

Beecham's reading of the "*Fantastique*" makes an even dozen of the Berlioz masterpiece now available in the monophonic catalogue. Sir Thomas is an "old pro" in the fullest meaning of the word, and he has turned out a reading that ranks with Munch's fine RCA Victor release. Beecham is more poetic in his treatment of *Scene aux champs*. The *March to the Scaffold* is accomplished in stout military fashion as opposed to the dirge-like reading from Mr. Munch. Still Beecham does not care to indulge in overtheatricalizing a piece that is essentially theatrical.

He lays the bones of the witches bare in the parts where those nasty creatures

bedevil the hero, and in so doing he extracts musical elements not revealed in any other recording. Capitol-EMI in this major item of its debut release came close to a prize winning effort. Beecham more than does his part, but the engineering lets him down a bit. Everything is clean and crisp in the middle and high frequencies, but it took much fiddling with the bass control to achieve this valuable element, and even then it was not right. A quick A-B-C test of Munch-Victor, Argenta-London and Beecham-Capitol-EMI showed that the former items all had much better articulation of the basses. Except for this one weakness, this recording belongs near the top of the list, and that by virtue of the sheer musicality of Beecham's penetrating interpretation. **J. T.**

● **BRAHMS:** Magelone Songs (15 Romances from Tieck's "Schöne Magelone,") **Op. 33.** Dietrich Fischer-Dieskau, baritone, with Jörg Demus, piano. **Decca DL 9401 $4.98**

Musical Interest: **Major Brahms**
Performance: **Superlative**
Recording: **Excellent**

That a major work by a composer of Brahms' stature could have remained untapped for records until now seems unbelievable in this day and age—but here it is! To the fifteen songs inspired by the fancifully romantic Ludwig Tieck poems the young Brahms gave his most fervently lyrical effusions. Schubert's shadow hovers over some of them—but not a single one is without Brahms' own marks of identification whether in the vocal line or in the beautifully integrated piano writing. Except for No. 9 of the cycle ("*Ruhe, Süssliebchen*")—which was recorded by Kipnis in the thirties—the "Magelone" songs are seldom heard even on the concert platform, hence Decca's contribution (of Deutsche Grammophon origin) ranks with the rarest of scoops.

It is fortunate that Op. 33 makes its entry through the superlative artistry of Dietrich Fischer-Dieskau. In less capable hands the musical values inherent in what often is hampered by uninspired poetry would have been less likely to emerge with such clarity. The singer is just about perfect, imparting youthful fervor, true romantic spirit, and elegance of style to Brahms's soaring lines. Vocal connoisseurs will find particular delight in the artist's command of *mezza-voce* (in Nos. 9 and 12) and in the way he alters the manly ring of his voice to find just the right tone for No. 11—the song of Magelone. Jörg Demus is excellent in the elaborate and challenging piano accompaniments.

Special praise befits the producers of the album. The "*Magelone*" cycle makes little sense without knowing the nature and contents of Tieck's poems. Irving Kolodin's informative notes provide all the background, fill in the important gaps of the narrative and contribute to understanding and musical enjoyment. Complete texts and useful translation are given. The entire presentation is a model of what a record should be. **G. J.**

● **BRAHMS:** Quintet No. 1 in F Major, **Op. 88; Quintet No. 2 in G Major, Op. 111.** Budapest String Quartet with Walter Trampler (viola). **Columbia ML 5281 $3.98**

Musical Interest: **Tops**
Performances: **Grand**
Recording: **Good**

Brahms had a habit of deprecating his own works. Yet, in a letter that was most atypical of him, he wrote to his publisher about his Opus 88: "I can tell you that you have not yet had such a beautiful work from me, and probably you have not published one such in the last 10 years!"

His estimate is no exaggeration. In fact, it applies very well to the other quintet, which was composed about eight years later. Both are mature works, and both derive their rich timbres from the presence of the additional viola. Brahms was very partial to the dark coloration of that instrument.

A comparison of this version F Major Quintet with the Westminster recording of the same work, by the Vienna Konzerthaus Quintet, reveals the fact that the Budapest group takes a slightly more vigorous approach. Their greater "tightness" shows up in the fact that their overall timing is shorter than that of their Viennese counterparts. Columbia's recording, similarly, is more clearly etched, as opposed to the mellower quality of Westminster's recording. Columbia offers both quintets on the same disc, while Westminster's release contains only the F Major.

The G Major Quintet fares equally well, in the accomplished hands of the Budapest group. But did something go wrong with two chords, about two-thirds of the way through the second movement? These seem like rather strange harmonies for Brahms, which I cannot check on, without the score. In any case, though, the disc is an excellent buy. **D. R.**

● **BRAHMS:** Symphony No. 4 in E Minor, **Opus 98.** Berlin Philharmonic Orchestra, Rudolf Kempe cond. **Capitol-EMI G-7100 $4.98**

Musical Interest: **Of the highest**
Performance: **Provocative**
Recording: **Good**

Here is a solid and steady-as-a-rock performance which is very much in the middle European tradition. Kempe underlines the contemplative, autumnal side of the music; some may find this a little on the dull side, but as for me, this is my kind of Brahms Fourth.

It's interesting to note that like Klemperer before him, Kempe inserts a slight *luftpause* in the Scherzo just before each recurrence of the heavy string chord of the opening phrase; Kempe's is not quite so extreme as Klemperer's, but it's there nonetheless.

Kempe, who made such a profound impression with the Metropolitan Opera Company a few seasons ago when he conducted such things as *Tannhäuser* and *Arabella*, has been receiving more and more opportunities from EMI to record standard concert works. He is still a young man (forty-eight) and he could well become one of the most important conductors in our concert life. **M. B.**

● **BRITTEN:** Matinées Musicales, **Op. 24 (Second suite of five movements for orchestra, from Rossini); Soirées Musicales, Op. 9 (Suite of five movements for orchestra, from Rossini); ARNOLD: English Dances, Four Scottish Dances.** Philharmonia Orchestra, Robert Irving cond. **Capitol-EMI G 7105 $4.98**

Musical Interest: **Exhilarating**
Performance: **Exuberant**
Recording: **Exemplary**

Here's a musical panacea for that "tired blood" . . . bubbling, swinging and outrageously clever ballet scores from two British wizards of orchestration. Britten's witty updating of Rossini melodies—known to balletomanes as the music to Balanchine's *Divertimento*—has been amply praised on and off records, but Malcolm Arnold's lesser known contribution is just as enjoyable. The English Dances date from 1950, and have been recently incorporated into the Sadler's Wells repertory. The Four Scottish Dances are brand new, first presented at the B.B.C. Light Music Festival of 1957. Arnold, incidentally, is still in his thirties. He has come a long way in recent years (having managed a remarkable short cut through *The Bridge on the River Kwai*) and is undoubtedly marked for continued prominence. Whether he will be comparably successful in more probing endeavors remains to be seen. Meantime it is reassuring to meet an enormously talented Young Man from Britain who is so manifestly *not* Angry.

Robert Irving is the logical conductor for this ballet repertory and the Philharmonia players rally to all demands of virtuosity. The recording is all one can ask for. One complaint: our hats are off to Britten for his spectacular arrangements, but the *composer* is still Rossini, and to him should go top billing as it does to Weber over Berlioz, Schubert over Liszt and Gershwin over Ferde Grofé in similar past instances of "collaboration." **G. J.**

CIMAROSA: Oboe Concerto (see COLLECTIONS)

DARGOMIJSKY: Songs (see COLLECTIONS)

● **DEBUSSY:** Ibéria (No. 2 of Images Pour Orchestre); **RAVEL:** Alborada Del Gracioso; Valses Nobles et Sentimentales. Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LM-2222 $3.98**

Musical Interest: **Excellent coupling**
Performance: **Lush**
Recording: **Stunning**

Reiner is producing the best records of his long and illustrious career with the Chicago orchestra, and here serves the cause of Ravel-Debussy magnificently against serious competition. The sharp discipline of the ensemble makes for the most exciting "*Alborada*" I've yet heard on records. Reiner leads the beautiful "*Valses*" with more romantic feeling, but fails to capture the intoxicating languor that permeates Ansermet's earlier reading with the Suisse Romande. The older recording (LL 795) made several years ago is also better engineered in terms of bass.

Paul Paray made one of his very best efforts for Mercury in his reading of *Ibéria*, and that too is a recording made some time ago. It is therefore the stunning *Alborada del Gracioso* performance which most clearly marks the Reiner issue as a truly superior disc.

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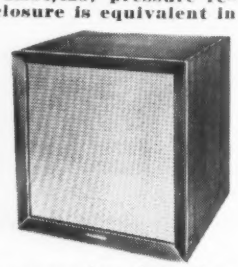


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I cannot recall any set comparisons where performances were so nearly on a par. At any rate, the coupling as a whole is marvelous, the engineering a stunning technical triumph, and all of the music magnificently executed by the Chicagoans. **J. T.**

● **DVOŘÁK:** Cello Concerto in B Minor, Op. 104. Mstislav Rostropovitch with The Royal Philharmonic Orchestra, Sir Adrian Boult cond. **Capitol-EMI G 7109 $4.98**

Musical Interest: **Superior**
Performance: **Impressive**
Recording: **First rate**

The Dvořák is nearly everyone's choice as the greatest cello concerto of the repertory—its new recording therefore by one of today's most prominent interpreters is welcome. Rostropovitch confirms the impression he made during his 1956 United States tour: that of a dependable, thorough musician with a warm but not overly sensuous tone and with impressive technique. Convincing in his interpretation from beginning to end, he appears happier in the lyrical moments—the second movement emerges in his hands with rare expressiveness and poetry—than in pages of dramatic stress where there is occasional evidence of struggle. This is one of the most satisfying of all modern recorded performances of this music, surpassed only by Janos Starker on Angel. The Royal Philharmonic under Sir Adrian Boult offers faultless orchestral support and the recording—with the exemplary balancing of the important woodwind interplay—matches the excellence of the overall effort. **G. J.**

DVOŘÁK: Slavonic Rhapsodies 1 & 2 (see SMETANA)

GLINKA: Songs (see COLLECTIONS)

GRETCHANINOFF: Songs (see COLLECTIONS)

● **GRIEG:** Holberg Suite; Two Elegiac Melodies; **Symphonic Dance No. 4.** The Philharmonia Orchestra, Anatole Fistoulari cond. **Capitol-EMI G 7104 $4.98**

Musical Interest: **Grieg at his most typical**
Performances: **Very nice, indeed**
Recording: **Spacious and round**

I must confess to a weakness for the Holberg Suite, which has long appealed to me as one of Grieg's finest works. I mention this personal bias only in order to point up the fact that I take an almost "possessive" attitude toward the work, and therefore tend to be quite critical of any performance. I am pleased to be able to report that the music seems to be treated very well on this disc. The performances are nicely molded, and the two familiar Elegiac Melodies are played with the requisite feeling, without ever becoming oversaccharine. The Symphonic Dance is new to me, and is an attractive treatment of folk lore material.

Lovers of Grieg's music should surely enjoy this record. **D. R.**

● **GROFÉ:** Grand Canyon Suite. Philadelphia Orchestra, Eugene Ormandy cond. **Columbia ML 5286 $3.98**

● **GROFÉ:** Grand Canyon Suite; Mississippi Suite. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. **Mercury MG 50049 $3.98**

Musical Interest: **Still wonderful to hear**
Performance: **Both good, Hanson wins**
Recording: **Both good, engineering even**

To begin with we must consider that the Philadelphia Orchestra is a better ensemble than the Eastman-Rochester, and that for most music lovers Ormandy is a more familiar figure than Hanson. First impulse would therefore strongly favor the Columbia release of Grofé's music, which never seems to age. But here is a case of great conducting leading a fine if not great orchestra to the result of a recording that goes right to the top of the catalog. Hanson is a tremendous musician, sensitive, imaginative, technically sure, a real craftsman. There is a subtle quality to the muscle and fire he injects into the score. And Mercury's engineers have again made still another great record aided by superb acoustics.

As a matter of fact all of Mercury's releases made in the Eastman Theatre at Rochester have been magnificent musically and sonically, and I've often wondered what would happen if Dorati and the Minneapolis Orchestra recorded there. Hanson, if given the opportunity, would quickly emerge as a top-ranking conductor, and I hope he will resume making some serious recordings for Mercury outside of the category of Grofé, Carpenter, and Gould.

Ormandy and his Philadelphians have made a dandy *Grand Canyon* Suite too—with heavier tone in the strings, which is normal, and a solid bass line. Mercury offers as a bonus the charm of Grofé's



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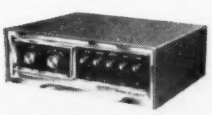
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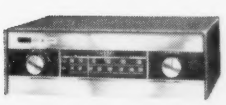
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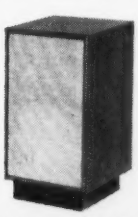
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neglected *Mississippi* Suite, also beautifully conducted and played. Chief difference between the two is that one is sensitive and vital, and the other well played, but sort of tossed-off in passing. **J. T.**

• • • STEREO—Columbia MS 6003 $5.98

Recording: **Disappointing**
Stereo Directionality: **Excellent**
Stereo Depth: **Superior engineering**

Here is a case where the monophonic version is superior to the stereo. Columbia's spatial edition is well enough engineered but the orchestra is lacking in sonic impact, as compared to the regular disc. Cello sound is magnificent in the stereo, but the bass line just plain disappears. And this stereo release is handicapped by rough surfaces. **J. T.**

HANDEL: Oboe Concerto (see COLLECTIONS)

HAYDN: Oboe Concerto (see COLLECTIONS)

• **MENDELSSOHN:** Incidental Music to A Midsummer Night's Dream — Overture, Scherzo, Nocturne, Wedding March; **SCHUBERT:** Incidental music to Rosamunde — Overture, Entr'acte, Ballet Music I & 2. Vienna Philharmonic Orchestra, Pierre Monteux cond. **RCA Victor LM 2223 $4.98**

Musical Interest: **Perennial**
Performance: **Masterly**
Recording: **Excellent**

Thanks to RCA Victor's European facilities and to the availability of Pierre Monteux as conductor-at-large, what in other hands could have been pointless duplication emerges here as a project brought off with sterling success. To be sure, the enchantments of the Midsummer Night have been evoked for us with comparable mastery by Szell, Van Beinum, Toscanini and Reiner (the latter two for RCA Victor). Furthermore, *Rosamunde* is much too delightful in its entirety not to suffer from the omission of certain parts, however irresistible the best known excerpts may be. Still, these sparkling scores of Mendelssohn and Schubert, with their spirit of eternal youth, are always perfectly paired and here provide a happily congenial meeting ground for Monteux and the Vienna Philharmonic. Typical Monteux readings, with his time-tested virtues of control, repose and warmth in evidence. Toscanini's magical treatment of some of the Mendelssohn pages are still without parallel; otherwise this Vienna effort—suitably aided by luxurious sound—ranks among the best recorded of the two series of excerpts in their short versions. **G. J.**

• **MENDELSSOHN:** Symphonies—No. 4 in A Major ("Italian"); No. 5 in D Minor ("Reformation"). Boston Symphony Orchestra, Charles Munch cond. **RCA Victor LM-2221 $4.98**

Musical Interest: **Higher in the lower number**
Performance: **Exceptional**
Recording: **A bit wiry**

• • • STEREO—LSC 2221 $5.98

Stereo Directionality: **Good**
Stereo Depth: **Fine**

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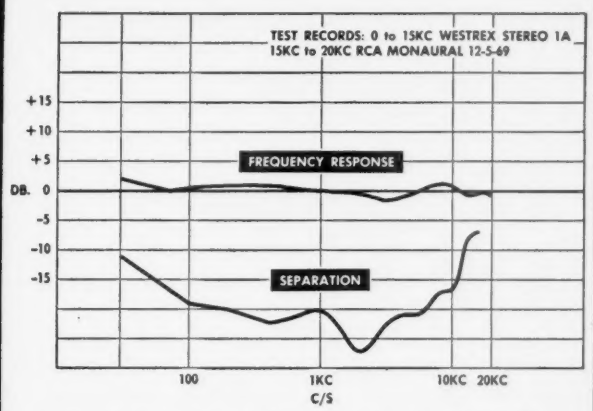
HOW TO MAKE AN OLD TIME COMEDY (complete with custard pie!)

HOW TO EDIT, ADD SOUND, WRITE A SCRIPT

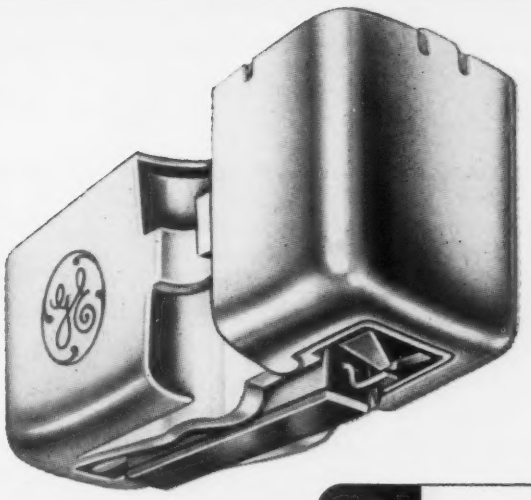
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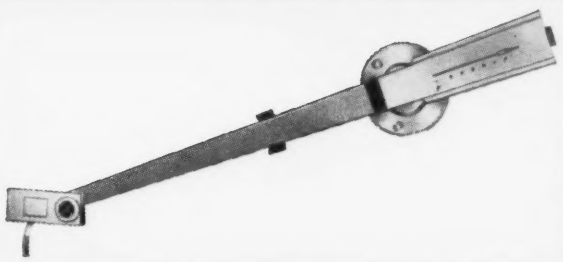
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Reformation Symphony has been known to alert record collectors for more than a decade, ever since the release by English Decca of a Munch-conducted performance by the London Philharmonic on 78's. In the new recording Munch again imparts to the music a tremendous *eclat* and drive and makes an exciting thing even of some of the more banal parts of the score.

Hardly less good, if more unexpected, is Munch's handling of the *Italian* Symphony.



A Boston Symphony specialty in the days of Koussevitzky (who recorded it twice with the orchestra), the *Italian* here bubbles along in an easy, relaxed manner which is quite winning. Unfortunately, Munch does not repeat the exposition of the first movement, as Koussevitzky did in his second recording, and so we miss the remarkable few measures of music which lead back to the exposition; but otherwise the Boston Symphony Orchestra and its conductor are once again represented in the RCA Victor catalogue with a superlative account of this ever-fresh score.

But why is it that the RCA engineers still do not have the success in Boston's Symphony Hall which is theirs in Orchestra Hall, Chicago? In the stereo recording the directionality and depth are very good, but the overall sound (both monophonic and stereo) is a bit wiry and less than the best of which the engineers have shown themselves capable—when they're working in Chicago, at any rate. **M. B.**

MOUSSORGSKY: Khovanchina — Prelude (see COLLECTIONS)

● **MOZART:** Quintet in G Minor (K. 516); Quintet in C Minor (K. 406). The Griller String Quartet with William Primrose (viola). **Vanguard VRS-1029 $4.98**

Musical Interest: **Superb**
Performances: **Con amore**
Recording: **Resonant but distant**

Magnificent music, of course. The G Minor Quintet is one of the supreme masterpieces of the chamber music literature and the less familiar C Minor is not far behind it. The latter work, incidentally, is Mozart's own transcription of an earlier serenade for woodwinds, K. 388. A comparison of the two versions makes for very interesting listening.

Both performances are rich, full-bodied and technically secure. There is a forward-surging quality to the fast movement that gives one the feeling that the players were really carried along by their performance. In fact, they have succeeded in making the closing *Allegro* of the G Minor Quintet as convincing as I have ever heard it. This is the "controversial" *finale* whose light-heartedness is felt by many (including me) to be out of place after the profundities of the preceding movements. There is such verve and conviction to the playing, that the movement seems less out of place than I have ever heard it sound.

For my tastes, the recording leaves something to be desired. A phonograph record comes closer to a true reproduction of a chamber ensemble than it can of a large orchestra. Why not, then, bring us a little closer to the players? On records, the listener has a chance to eliminate the distance that, of necessity, separates him from the performers in the concert hall. *For what it is,* this recording is excellent. But my ears wanted to be closer to the players, in order to enable me to share their beautiful performances on a more intimate basis. Personal taste is a very strong factor here, though, so don't let my reaction deter you from trying this record. Certainly, the sound has a beautiful blend, and a remarkable overall sheen. **D. R.**

● **MOZART: Requiem (K. 626).** Choir of St. Hedwig's Cathedral, Berlin, with the Berlin Philharmonic Orchestra, Elizabeth Grümmer (soprano), Marga Höffgen (contralto), Josef Traxel (tenor), Gottlob Frick (bass), Rudolf Kempe cond. **Capitol-EMI G7113 $4.98**

Musical Interest: **Not to be questioned**
Performance: **Devoted, but oh so staid!**
Recording: **Very resonant**

Please see the brief description of the performance, just two lines above. That just about sums it up. And what a pity—because there are so many fine things here. The chorus is well trained; the soloists know what they're about; the spaciousness of the acoustics seems to suggest a church.

There is a serenity about the pacing of the opening chorus, and beautiful feeling in the very moving *Lacrymosa.* But unfortunately, that same serenity prevails even in the parts that do not call for it. What is lacking in this performance is *excitement.* The *Dies irae* and the *Confutatis* need more anger—more turbulence, than Kempe gives them. Is it possibly the long reverberation time that held him back? Whatever the reason, this is not *the* recording of the Requiem. **D. R.**

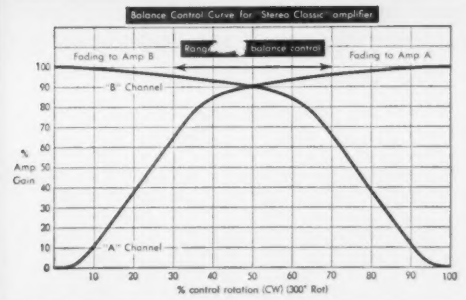
● **PUCCINI: La Bohême (complete opera).**
Antonietta Stella (soprano)—Mimi; Gianni Poggi (tenor)—Rodolfo; Renatto Capecchi (baritone)—Marcello; Bruna Rizzoli (soprano)—Musetta & others, with the Naples San Carlo Opera Chorus and Orchestra, Francesco Molinari-Pradelli cond. **Columbia M2L 401 2 12" $7.96**

Musical Interest: **An operatic classic**
Performance: **A real dud**
Recording: **Ho hum**

The charitable thing would be to ignore this set entirely, but it's a commercial release and must be taken as a sincere attempt at a respectable performance of Puccini's score. It is a dismal failure!

Stella's Mimi—for all the merits of her Met "Butterfly"—is the kind of performance one might encounter in a small, pro-

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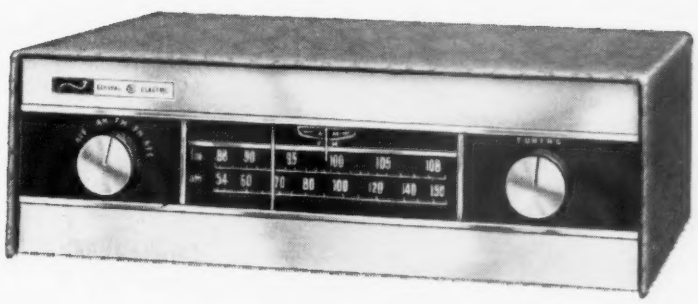
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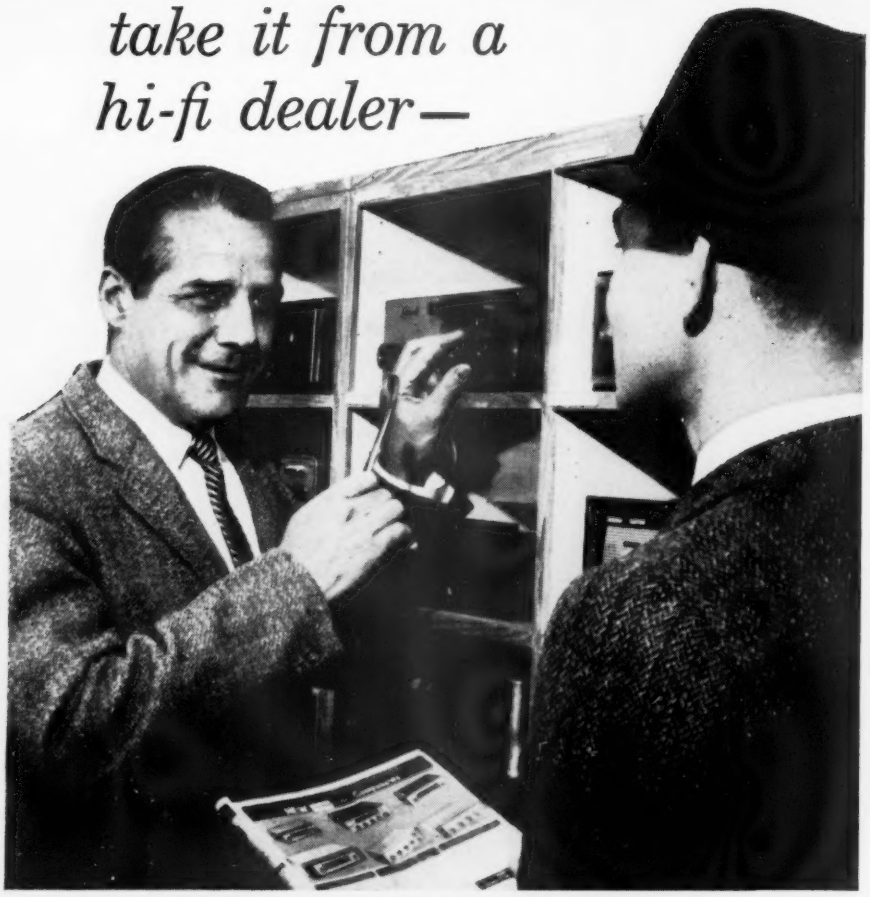
Model FA-11 (left) has russet leather vinyl finish. Model FA-12 finished in willow gray vinyl. Both models are style-matched to the amplifiers. Cabinet removable for custom mounting.

*Manufacturer's suggested resale prices.

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vincial Italian theater: competently enough sung, but with little true feeling for the character. Poggi is hopeless as Rodolfo: the voice is shot and he elbows his way through the role like a bull in a china shop. His *Che gelida manina* is embarrassingly brusque and vulgar and the First Act curtain duet on the words *Amor, Amor, Amor* finds him straining so for the high C at the end that I half expected to hear a dull thud as he falls prostrate to the floor! Rizzoli is a shrill-sounding Musetta; if this is a *femme fatale*, then the inhabitants of the French Quarter were certainly not very sophisticated. Perhaps the most satisfying performance is Capecchi's Marcello, well sung and acted.

The dramatic aspects of the production are inconsistent: when Schaunard enters in the First Act and tosses some coins on the table, we hear the coins rattle, but later in the act, when Colline trips on the stairs, there is no sound to indicate what has happened, nor is there any noise when Mimi faints shortly after her first appearance. And the balance is poor, with voices too frequently overpowering the orchestra. This is Columbia's first full opera recording in several years; it would have been better if the firm had stayed out of the competition even longer. **M. B.**

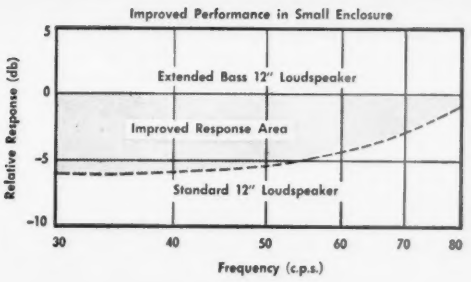
● **PUCCINI:** Suor Angelica (complete). Victoria de los Angeles (soprano)—Suor Angelica; Fedora Barbieri (mezzo-soprano)—The Princess; Mina Doro (mezzo-soprano)—The Abbess; Corinna Vozzo (mezzo-soprano)—La Suora Zelatrice; Lidia Marimpietri (soprano)—Suor Genovieffa & others with Orchestra and Chorus of the Opera House, Rome, Tullio Serafin cond. **Capitol-EMI G 7115 $4.98**

Musical Interest: **For operaphiles**
Performance: **First rate**
Recording: **Good**

It is undeniable that *Suor Angelica* is dramatically not an effective opera. Action is held to a minimum and the absence of male roles is a distinct if superficial disadvantage from a theatrical point of view. But the work has dramatic qualities of a subtler, more introspective kind than is generally associated with the composer. Within its fragile framework it is constructed with the skill of a master craftsman, and draws solid strength from the way Puccini contrasts the outward calm of the convent and the restrained passion of his characters.

An earlier recorded version (Cetra 50030, now withdrawn) already suggested that this seldom-seen one-acter could be a wholly satisfying experience on records. This new performance by the forces of the Rome Opera under veteran Tullio Serafin's guidance surpasses the earlier effort in every way.

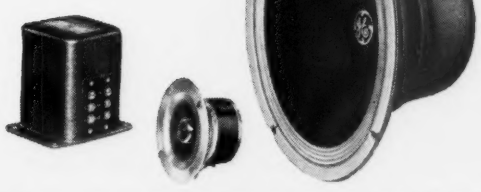
Victoria de los Angeles sings the title role with her customary purity of tone and sustained lyric line, except, perhaps, for a special vocal effect which doesn't quite come off in the passage *Dillo alla mamma, creatura bella* of her aria. She also achieves an unusually successful character portrayal. Fedora Barbieri is excellent in the short but powerful role of the unforgiving Princess. The small parts are well managed and the production shows an intelligent



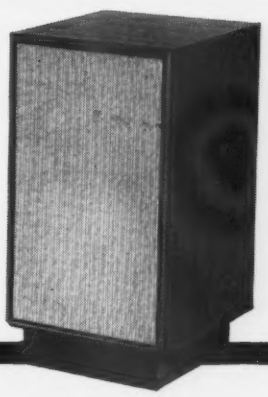
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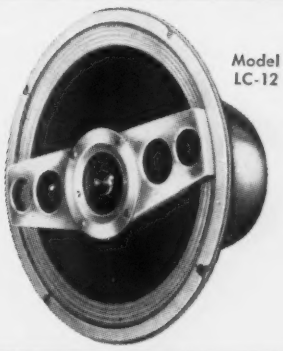
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Model LH-12



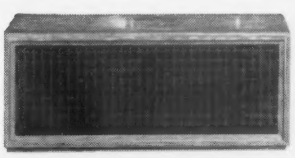
Model LC-12



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effort to create stage illusion. Highly satisfactory recorded sound. Complete libretto is provided but otherwise Capitol-EMI's presentation is surprisingly parsimonious in its packaging. **G. J.**

RACHMANINOFF: Songs (see COLLECTIONS)

RAVEL: Alborada del gracioso; Valse nobles et sentimentals (see DEBUSSY)

RIMSKY-KORSAKOV: Capriccio Espagnol (see COLLECTIONS)

RIMSKY-KORSAKOV: Song (see COLLECTIONS)

• **ROSSINI-RESPIGHI:** La Boutique Fantasque—**Ballet.** Royal Philharmonic Orchestra, Sir Eugene Goossens cond. **Capitol-EMI G 7103 $4.98**

Musical Interest: **Captivating**
Performance: **Virtuosic**
Recording: **Brilliant**

Respighi's spectacular orchestral setting of a bouquet of Rossini piano pieces has received a number of first rate recorded treatments on microgroove, the best of which—conducted by Ansermet—is now to be had as a reissue on London's new $1.98 Richond label (19012). Goossens is an old hand at the colorful and grateful music—his was the first and only pre-war version. The Royal Philharmonic Orchestra responds to his knowing guidance with stunning virtuosity. Now and then one encounters pages where Ansermet has illuminated details of orchestration with more clarity, and Goossens dictates perhaps too relentless a tempo for the famous *Tarantella*. But the overall pageant is delightful, crisply and vividly recorded. **G. J.**

• **SCHUBERT:** Octet in F Major, Op. 166. Chamber Music Ensemble of the Berlin Philharmonic Orchestra. **Capitol-EMI G 7112 $4.98**

Musical Interest: **A paragon among musical "octagons"**
Performance: **No octogenarians these!**
Recording: **Finely calculated**

The flippancy of the above brief summaries is in no way meant to detract from the serious fact that this is beautiful music, excellently performed and very well recorded.

A comparison with the older Westminster version by the Vienna Konzerthaus Quartet and assisting artists shows the Berlin disc to be superior on all counts. The newer recording is more faithful—notice the greater presence of the double bass—and the performance has more vitality. Compare, for example, the "life" given to the Scherzo by the faster tempo of the Berlin group. The greater motion that they impart to the Variation movement is also welcome. A most admirable disc. **D. R.**

SCHUBERT: Rosamunde (see MENDELSSOHN)

• **SMETANA:** Má Vlast ("My Country")—Symphonic Cycle (complete recording). **DVOŘÁK:** Slavonic Rhapsodies, Op. 45, Nos. 1 & 2. Amsterdam Concertgebouw Orchestra, Antal Dorati cond. **Epic SC 6026 2-12" $7.96**

Musical Interest: **Romantic milestone**
Performance: **Competent**
Recording: **Rich, at times supercharged**

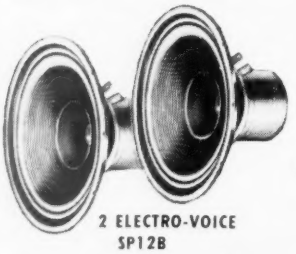
Dorati is a sympathetic interpreter of Smetana's epic cycle, and the glowing Rembrandt-like tones of the Concertgebouw are no mean enhancement. But *the* performance to these ears remains with Rafael Kubelik and the Chicago Symphony (Mercury), whose reading breathes more excitement into the music. The Concertgebouw surpasses the Chicagoans in richness of sound, but this is more than balanced by Kubelik's superiority in precision, transparency of orchestral texture and subtleties of phrasing. Dorati's reading of *The Moldau* is disappointing. He is at his best in the dramatic portions of *Sárka* (No. 3 in the cycle) but even there he can't quite match Kubelik's handling of the frenzied conclusion. The recorded sound is generally excellent save for the climaxes which, with everything going full blast, are not engineered to perfection. Perhaps stereo will settle *that*.

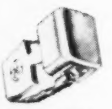
If Smetana comes, can Dvořák be far behind? The new set offers, as an attractive bonus, two of the younger composer's seldom heard Slavonic rhapsodies. Falling between the spontaneity of the Slavonic Dances and the more imposing scope of the tone poems, there are minor but agreeable pieces, well performed and sumptuously recorded. **G. J.**

TCHAIKOVSKY: Songs (see COLLECTIONS)

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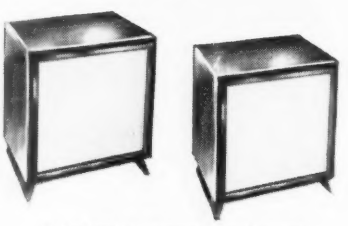
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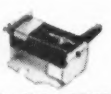
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• **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74 ("Pathétique"). Chicago Symphony Orchestra, Fritz Reiner cond. **RCA Victor LM-2216 $4.98**

Musical Interest: **A masterpiece**
Performance: **Great**
Recording: **Superb**

This recording of the *"Pathétique"* goes straight to the top of the list among the dozen and a half available longplaying recordings of the work. Reiner seems to adopt just the right approach to the music: he lets it speak for itself, with no monkey business from the conductor's stand. What we get is a firmly-molded, straightforward reading which has enormous power and a deep conviction.

The separate sections of the orchestra are handled with masterful care and attention to each one's role in the overall fabric of sound and architecture. And the brilliant orchestra which Reiner has fashioned in Chicago responds with playing of razor-honed perfection. The RCA Victor engineers seem to save some of their best work for Chicago's Orchestra Hall; in the present instance they have produced what is certainly one of their most outstanding recordings.

I wonder if Chicago realizes how fortunate it is to have such music-making as a day-in and day-out event. **M. B.**

• **VIVALDI:** Five Violin Concerti—"Il favorito": Op. 11, No. 2; "Il Sospetto," Op. 51, No. 3; "L'amoroso," Op. 35, No. 6; "L'Inquietudine," Op. 51, No. 1; "Il riposo," Op. 51, No. 2. I Musici with Roberto Michelucci, Luciano Vicari, Felix Ayo, Walter Gelozzi and Anna Maria Cotogni (violinists). **Epic LC 3486 $3.98**

Musical Interest: **Baroque gems**
Performances: **Idiomatic**
Recording: **Good**

To settle any doubt that may arise, let it be said that the five violinists listed above do not play at the same time; instead, each one is the soloist in one of the concerti. What a democratic organization the aggregate of musicians known as "I Musici" must be! Presumably, each of the soloists is also a member of the group; moreover, none of their records that I know ever lists a conductor.

That this democratic relationship in no way reduces the quality of their performances is amply attested to by the present disc, one of many which they have devoted to the music of Vivaldi. They are, of course, thoroughly at home in this music and the recording engineers have supported them admirably.

Lest anyone be led to expect any evidence in the music of the descriptive nicknames given to these concerti, let me say that he will be disappointed. These are "pure Vivaldi." The satisfactions will have to come from the music itself, which contains its own felicities, and not from any extra-musical considerations. **D. R.**

COLLECTIONS

• **TCHAIKOVSKY:** Capriccio Italien; **BORODIN:** Prince Igor: Polovetsian Dances; **RIMSKY-KORSAKOV:** Capriccio Espagnol; **MOUSSORGSKY:** Khovantschina: Prelude. Cleveland Orchestra, George Szell cond. **Epic LC-3483 $3.98**

Musical Interest: **Vivid and vital**
Performance: **Supercharged**
Recording: **Excellent**

• • • STEREO—**Epic BC 1002 $5.98**

Stereo Directionality: **Fine**
Stereo Depth: **First rate**

These performances are "gassers!" Like Reiner's *"Pathétique"* reviewed above, Szell's readings of these four Russian Warhorses brook no extra-musical shenanigans. Rather, the conductor goes straight to the heart of each piece and then galvanizes his orchestra into performances of tremendous sweep and excitement. And what a virtuoso orchestra he also has at his command! These pieces demand the utmost in ensemble precision and discipline; the Clevelanders have these qualities in abundance. What Szell does not communicate quite so successfully is atmosphere, hence the *Khovantschina* Prelude is not the mood piece it used to be under Koussevitzky's baton. But in the other three pieces it's the fireworks that count, and a more brilliant display of orchestral fireworks on disc will be hard to find.

Epic's engineers have captured the drive and excitement of the performances very well indeed, and in the stereo disc the depth and spatial characteristics are most impressive. **M.B.**

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• **CIMAROSA (arr. Benjamin):** Concerto for Oboe and Strings; **HANDEL:** Concerto in G Minor for Oboe and Strings; **HAYDN:** Concerto in C Major for Oboe and Orchestra; **ALBINONI:** Concerto in B Flat Major for Oboe and Orchestra, Op. 7, No. 3. André Lardrot with Chamber Orchestra of the Vienna State Opera, Felix Prohaska cond. **Vanguard VRS-1025 $4.98**

Musical Interest: **Solo wind at its best**
Performance: **Full blown**
Recording: **Airy**

For the ear that has had its fill of romantic concertos for piano or violin, here is a completely captivating venture into less familiar realms. Vanguard has titled this disc *The Virtuoso Oboist* and for the sake of the record (pun not unintended) it must be said that the title is justified.

Cimarosa's delightful little concerto was



fashioned out of four of his harpsichord sonatas (reviewed in October's issue of HFR) by the contemporary Australian, Arthur Benjamin. There is some doubt about the authenticity of the concerto attributed to Haydn, but that does not detract from its appeal.

Beautiful performances and fine recording. **D. R.**

• **NONE BUT THE LONELY HEART—Russian love songs—GLINKA:** Vain Temptation; Doubt; **DARGOMIJSKY:** Love Song; Look, Darling Girls; Romance; **BALAKIREV:** Under the Mask; **TCHAIKOVSKY:** None But The Lonely Heart; So Soon Forgotten; At the Ball; When Spring Was In the Air; **RIMSKY-KORSAKOV:** Gayer than the Lark; **GRETCHANINOFF:** Over the Steppe; All Along the Highway; **RACHMANINOFF:** The Soldier's Bride; In the Silence of the Night; O Cease Thy Singing, Maiden Fair. Jennie Tourel with Brooks Smith, piano, and George Ricci, cello obbligato. **Decca DL 9981 $3.98**

Musical Interest: **Worthwhile**
Performance: **Authoritative**
Recording: **Appropriate**

Although the seven composers represented here span three generations, the artistic lineage from Glinka (b. 1803) to Rachmaninoff (d. 1943) follows an unbroken line. The sixteen songs which comprise this recital add up to an excellently planned program for the return of Jennie Tourel to the recording fold after several years of absence.

The singer moves through an extensive range of moods, from brooding melancholy to uninhibted jollity with complete persuasiveness, even though the two Gretchaninoff

songs would be more effective by a male interpreter. This is a repertory in which Tourel has few peers this side of Moscow. Fortunately, it represents only a fraction of her uncommon range of specialties, so this may be a forerunner of other, similarly appealing anthologies.

This artist has always been known for superb communicative powers and secure musicianship. Her voice is not a beautiful instrument in itself, but it is manipulated with rare skill and kept under admirable control save a few slight lapses of intonation. The assisting artists are extremely capable, but more assertive piano participation in the Rachmaninoff songs would have been desirable.

Adequate condensation of the texts is provided. Otherwise the liner material is devoid of all musical interest save the last names of the seven composers. It might have been pertinent to note the names of at least four of the poets involved: Goethe (*None But the Lonely Heart*), Heine (*The Soldier's Bride*), Pushkin (*O Cease Thy Singing, Maiden Fair*) and Tolstoy (*At the Ball*). **G.J.**

• **MASCAGNI: Cavalleria Rusticana (complete).** Renata Tebaldi (soprano)—Santuzza; Jussi Bjoerling (tenor) —Turiddu; Ettore Bastianini (baritone)—Alfio; Rina Corsi (contralto)—Mamma Lucia; Lucia Dani (mezzo-soprano)—Lola; Orchestra and Chorus of the Maggio Musicale Fiorentino, Alberto Erede cond.
OPERATIC ARIAS (Side 4)—Ponchielli: La Gioconda—Cielo e mar; Puccini: The Girl of the Golden West—Ch'ella mi creda; Giordano: Fedora—Amor ti vieta; Verdi: Un Bella in Maschera—Di tu se fedele, Puccini: Manon Lescaut: Tra voi, belle, brune e bionde.
Jussi Bjoerling, tenor, with the Orchestra of the Maggio Musicale Fiorentino, Alberto Erede cond. **RCA Victor LM 6059 2 12" $9.98**

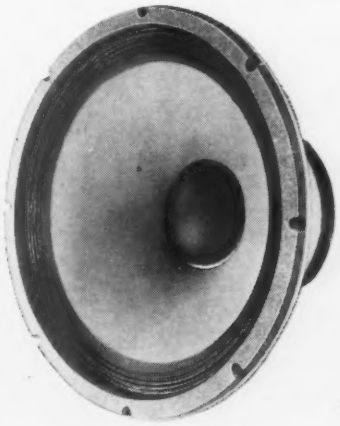
Musical Interest: **High**
Performance: **Brilliant—in part**
Recording: **Uneven**

Before the appearance of this recording the catalogs listed five competing "*Cavalleriasi*," of which four were so nearly matched in overall values that listeners could be encouraged with full confidence to follow their favorite stars. Whether the resulting choice favored Milanov and Bjoerling (RCA Victor), Callas and Di Stefano (Angel), Nicolai and Del Monaco (London) or Harshaw and Tucker (Columbia) —the outcome would have been the same, a well-sung, well-recorded, enjoyable performance.

Well, here is a brand new version from RCA Victor. It unites for the first time on records the voices of Renata Tebaldi and Jussi Bjoerling—and leaves the issue of critical preference even more beclouded. With all the immense talent poured into it, this is a heartrendingly uneven performance—frustrating in its unfulfilled promise. To set the matter straight at the outset, the singing principals are blameless. Santuzza is a new role for Tebaldi, but she has made it fully her own vocally and temperamentally. She has an unsteady moment in her initial dialogue with Lucia, but *Voi lo sapete* comes off beautifully and her duet with Bjoerling rises to exciting heights. The part is definitely for her; it is



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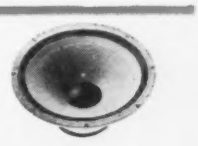
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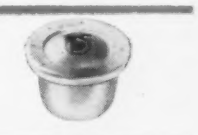
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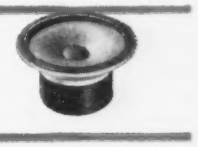
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not one of delicate light and shade but made entirely of pathos and passion, and Tebaldi's delineation is dramatically valid, vocally sumptious. Bjoerling's aptness for the part of Turiddu is, of course, never for a moment in question. It has been known for nearly two decades and was never better than here. He, too, fails to catch fire in the early moments—the *Siciliana* has always been something of a jinx—but from the impassioned "*Bada, Santuzza*" of the duet through the exultant *Brindisi* and the poignant "*Addio*" he pours into the part an unstinting wealth of silvery tones and artistry to match. Alfio is hardly the challenge to bring out the best in baritones. It happens to be ideally fitted to the dark, dramatic timbre of Bastianini's voice, so he succeeds without even trying too hard. Lucia Dani is a tremulous but capable Lola, and the Mamma Lucia is adequate. But here the credits end.

If ever proof be needed that an all-star cast need not guarantee an outstanding performance, this set has it. The overall musical direction, to start with, is not too inspired, tending to vague definitions and showing signs of limited control—which the singers creditably do not abuse. With the three principals singing at their inspired best, the music moves along on its own momentum; when they withdraw and the orchestra's flanks are exposed—as in the Overture and the Intermezzo—Erede's generalship is found wanting.

The engineering is another disappointment. Theatrical realism is almost nonexistent. The voices are often too closely microphoned while the orchestra sounds pinched, muffled and distant. Superficial effects are emphasized—Alfio's whip goes off like a minor explosion and the church bells ring as if loaned by Rimsky-Korsakov. At the same time the *Siciliana* does not have the proper off-stage quality, while the villager's chorus, which should have more presence in the opening, sounds entirely remote. Quite possibly the engineers have exercised critical judgment here, for the sad truth is that the chorus performs throughout on a provincial level, and downright distressingly in the *In mezzo al campo* passage.

Whoever was responsible for utilizing Side 4 for a Bjoerling recital may take credit for creating the only tangible selling point for this set in today's competitive market. The tenor starts off a bit shakily in *Cielo e mar* but builds to a stunning climax and from then on to the last groove on the disc sustains a lyricism, beauty of sound, and continuity of vocal line which provides a half hour of sheer listening delight. Bjoerling and Tebaldi make up for much in this set that could have been immeasurably better, and will no doubt influence the choice of many. But partisans of Callas, Milanov, Del Monaco and Tucker may continue following their hearts' dictates without fear of passing up in this album a "definitive" version. **G.J.**

● **THE ART OF LILY PONS.** Delibes: **Lakme—Bell Song; Donizetti: Lucia di Lammermoor—Mad Scene; Verdi: Rigoletto—Caro nome; Tutte le feste; Meyerbeer: Dinorah—Ombre léggère; Mozart: Il Seraglio—Avec de la tendresse; Rossini: The Barber of Seville—Dunque Io son?; Thomas: Mignon—Polonaise; Ponce: Estrellita; Rimsky-Korsakov: Le Coq d'Or—Hymne au Soleil; Dell'Acqua: Villanelle; Fauré: Les Roses d'Ispahan; Debussy: Green; Mandoline; Hüe: À des Oiseux; Liadov: Une tabatière à musique; Liszt-Ambruster: Comment disaient-ils; Grétry: Zémire et Azor—Air La Fauvette; Bishop-La Forge: Echo Song; Handel: Floridante—Alma mia; Alessandro: Lusinghe più care; Pergolesi: Se tu m'ami; Bach: Air de Momus.** Lily Pons (soprano) with the Victor Symphony Orchestra, The Renaissance Quartet, Frank La Forge, piano, others. **Camden CBL 101 2 12" $3.98**

Musical Interest: **Variable**
Performance: **Top-notch**
Recording **Pre-war vintage**

Lily Pons has been one of the Metropolitan's prime artistic and box office attractions ever since the day of her debut, on January 3, 1931. This takes in no less than 28 consecutive seasons, a fact that, were it not for its unprecedented nature, would be positively ungallant to emphasize.

This well-planned and fascinating tribute captures the petite prima donna during the first decade of her American career—the recordings date from December, 1930 to March, 1940. After that, as record buyers know, Miss Pons gave up Victor's Red Seal for Columbia's Blue (and, undoubtedly, green) and for another dozen years or so continued recording as merrily and successfully as ever.

The Camden set, of course, has a special nostalgic quality, but also a great deal more. It embraces a formidable program ranging from Bach and Handel through rarely heard Grétry and Fauré all the way to Ponce's *Estrellita* and other Sunday night—Ed Sullivan—type nuggets. It has mementos of the singer's successes in the great coloratura parts—Gilda, Lakmé, Rosina, Lucia—and even a promising hint of her untested skill as a Mozart singer. Giuseppe de Luca (then 63) adds his unique singing art to the "*Barbiere*" duet (he had also recorded a duet from Rigoletto with Pons which I, for one, would have preferred here to, say, Bishop's *Echo Song*.)

Throughout the exhaustive recital the listener will find nothing less than good and a great deal that is remarkable. It takes an analysis of microscopic pettiness to single out minor flaws in the singer's technique, and no one but uncritical fans has ever held her the equal of a Hempel or a Tetrazzini. But Miss Pons can teach her younger contemporaries a thing or two in matters of intonation, rhythmic precision and artistic taste. How many of these ladies can match her in vocal agility and easy dominance of the high register, with carefree but accurate flights up to high E?

The set belongs with the choice plums in the Victor Camden series, which boasts such other top "Met" names of the past as Pinza, Rethberg, and Lehmann, as well as piano greats like Rachmaninoff, Rosenthal, Lhevinne, and Paderewski, not to mention masters of the baton such as Toscanini, Koussevitzky, and Stokowski. Friends of good singing, who are habitually willing to overlook the unavoidably lo-fi sound, will find much in this Lily Pons album to treasure. For here is, to recall W. J. Henderson's 1931 comment which is still pertinent—"a voice of pure and pleasing quality and a technique far above the slovenly average of today."

● **ERIKA KOETH SINGS ARIAS OF MOZART AND RICHARD STRAUSS. Mozart: The Abduction from the Seraglio—Traurigkeit ward mir zum Lose; Ach, ich liebte; Martern aller Arten; Don Giovanni—Batti, batti; Vedrai carino; The Magic Flute—O zittre nicht; Der Hölle Rache; R. Strauss: Ariadne auf Naxos—Grossmachtige Prinzessin.** Erika Koeth with the Berlin Philharmonic Orchestra, Wilhelm Schüchter, Otto Matzerath cond. **Capitol-EMI G7114 $4.98**

Musical Interest: **Specialized**
Performance: **Auspicious**
Recording: **Good**

This young German soprano has been heard previously on records to most notable advantage in the casts of *Die Zaubergeige* (Decca) and *Wienerblut* (Angel)—but here is the first opportunity to judge her in an extended recital. Considering that her program is extremely taxing she has acquitted herself most promisingly. The two Zerlina arias from *Don Giovanni* are charmingly sung in Germanic Italian and Zerbinetta's fiendish scene—a blessing or curse on coloratura sopranos from the impish pen of Richard Strauss, according to the way one looks at things—is tossed off brilliantly. Here, surely, is a vocal talent of the brightest future, and the arresting smile and fetching likeness disclosed on the front cover augurs well for uncommon stage presence. Good orchestral support and sound reproduction throughout. **G. J.**

● **BIRGIT NILSSON sings OPERA ARIAS—Wagner: The Flying Dutchman—Senta's Ballad: Tannhäuser—Dich, teure Halle; Lohengrin: "Einsam in trüben Tagen"; Tristan and Isolde—Liebestod. Verdi: Un Ballo in Maschera—Ma dall' arido stelo divulsa; La Forza del Destino—Pace, pace, mio Dio!; Ritorna vincitor!; O patria mia.** Philharmonia Orchestra, Leopold Ludwig cond. **Angel 35540 $4.98**

Musical Interest: **High**
Performance: **Impressive**
Recording: **Excellent**

Already acclaimed by Bayreuth, Covent Garden and Vienna audiences, as well as some of the hardest-to-please critics, this Swedish soprano now makes her international debut. Contrary to other examples we can readily recall, the advance publicity accorded her seems to have been fully justified. This is indeed one of the great voices of our time—vibrant, luscious, and fully supported, with an enviable range and technique that rests on solid foundation. Not the least remarkable of her qualities is secure intonation—boldly leaping and always firmly landing on the tonal center (listen to the supremely accurate thrusts in Senta's Ballad!).

On the evidence of this record, the Wagnerian side of her profile is far more assured and impressive than the Verdian. The voice quality in the latter is no less striking, but there is a tentativeness about her approach which indicates relative unfamiliarity with the dramatic situations. This is particularly evident in the Aïda excerpts, suggesting that this is only a "recorded" role for her. But even in the most tentative moments she is capable of thrilling vocalism. Splendid orchestral support by the Philharmonia under Ludwig. **G.J.**

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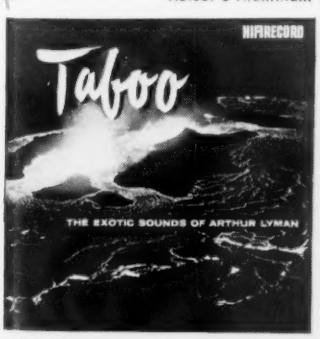
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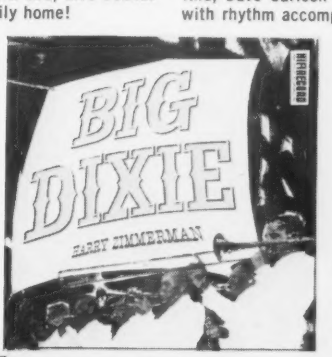
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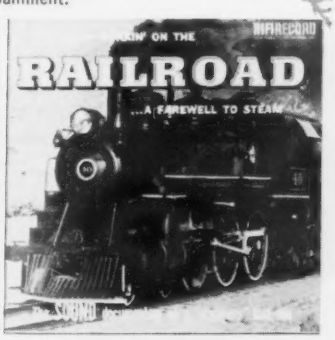
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BEST OF THE MONTH

London's stereo treatment of Wagner's **Die Walküre—Act 1** sets an almost unbeatable standard for opera recording in this medium, even at this early date in the stereophonic era—"Wagner set forth in the grand old manner and with unerring musical conviction." (see p. 46)

Epic scores brilliantly with their stereo version of Beethoven's **"Eroica" Symphony** in the Szell-Cleveland Orchestra reading—"orchestral playing of the highest order, and the added stereo qualities enhance the excitement of the experience." (see below)

Vanguard for $2.98 gives us Rimsky-Korsakov's **Scheherazade** which for combined recording and performance rates as a best buy (Mario Rossi and the Vienna State Opera Orchestra)—"If you're looking for real value, this is it." (see p. 92)

Urania has done a fine job endiscing for stereo their excellent Vienna-recorded Tchaikovsky **"Little Russian" Symphony** under Hans Swarowsky —"the performance has an acoustical environment of impressive richness and depth." (see p. 92)

The small but enterprising firm of Boston records offers in a piano-and-wind **Sextet** of Ludwig Thuille (1861-1907)—"a real find for anyone whose tastes are becoming jaded." Jesus Maria Sanroma and Boston Symphony first desk players are in top form—with stereo sound to match. (see p. 94)

CONCERT

ADAM: If I Were King (see COLLECTIONS)

AUBER: The Black Domino (see COLLECTIONS)

● **BACH:** Chaconne (arr. from Solo Violin Partita in D Minor); Brandenburg Concerto No. 3 in G Major; **PAGANINI:** La Campanella; Caprices—No. 9 ("La Chasse"), No. 20, & 24. Concert Masters of New York. **Decca DL 79955 $5.98**

Musical Interest: **Dazzling to profound**
Recording: **Good**
Performance: **Better in Paganini**
Stereo Directionality: **Super!**
Stereo Depth: **Quite good**

The Concert Masters of New York are a marvelous ensemble of first desk players and soloists. Principals from the New York, Philadelphia, Cleveland, Boston, Pittsburg, Detroit, St. Louis, Dallas, Buffalo, Houston, and Montreal symphony orchestras are members. As conducted here by the late David Broekman, what emerges is unbelievable togetherness—a discipline to defy description.

The dazzling Paganini pieces, especially the popular *Campanella* are executed flawlessly, and the ensemble sounds incredibly as one. The marvel of its technique in these works intended originally for the solo virtuoso will keep you shaking your head in astonishment.

When the players turn to Bach the story is different. The same precision prevails, but the celebrated Chaconne suffers from lack of the necessary interpretation that can come only from a solo artist. The notes are all there, but without true meaning. Bach's Brandenburg Concerto No. 3 is played quite well, but I get the impression this is carried off more like an academic exercise. Mr. Broekman on the jacket notes indicated that he should not impose his will on such a sensitive instrument "beyond a certain boundary." This attitude is laudable, but the big question is: will it work?

To these ears the Concert Masters of New York are without doubt the finest group of its kind in America today. Please, Decca, let's have more from these men.

J.T.

BARTLETT: Four Holidays (see COLLECTIONS)

● **BEETHOVEN:** Symphony No. 3 in E Flat, Op. 55. ("Eroica"). Cleveland Orchestra, George Szell cond. **Epic BC-1001 $5.98**

Musical Interest: **Supreme**
Performance: **Excellent**
Recording: **Lacking a bit in bass**
Stereo Directionality: **Fine**
Stereo Depth: **Good**

The stereo version of this greatly admired performance is a winner. Szell's reading is a very strong one, the orchestral playing is of the highest order, and the added stereo qualities enhance the excitement of the experience.

The disc is slightly deficient in bass response; this is rather an about-face for the company which was sharply criticized in its early releases for having too much bass. But now, in common with practically every other company in the business, Epic tends to devaluate the importance of a firm and strong bass line. I hereby propose a "Bring Back the Bass Society." Anybody for membership? **M.B.**



● **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67. Suisse Romande Orchestra, Ernest Ansermet cond. **London SC-6037 $4.98**

● **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67. Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. **Westminster WST-14001 $5.98**

Musical Interest: **Of course!**
Performances: **Ansermet—Engrossing; Rodzinski—Routine**
Recording: **Ansermet—Fine; Rodzinski—Uneven**
Stereo Directionality: **Ansermet better**
Stereo Depth: **OK in both**

The Rodzinski is "just another recording" of the Beethoven Fifth, with no special distinguishing characteristics. The stereo aspects of the disc sound are OK. A very disconcerting change in the overall acoustic comes when we get to the finale, and this spot is also further marred by an imperfect tape splice.

The Ansermet is quite a different story. First of all, Ansermet probes deeply into the music and comes up with a reading that is at once fresh and vibrant, albeit along solidly traditional lines. Secondly, his performance is much better recorded, with a clarity and depth of sound that are quite exciting. And his orchestra gives him more of what he wants than Rodzinski is able to get from his forces. Ansermet's finale really erupts out of the bridge passage connecting it to the Scherzo; Rodzinski's has no such dynamism. And Ansermet clinches the verdict in his favor by observing the absolutely indispensable repeat of the first movement's exposition, which Rodzinski omits. **M.B.**

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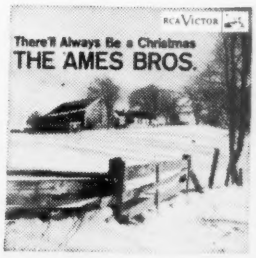




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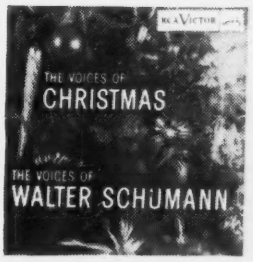






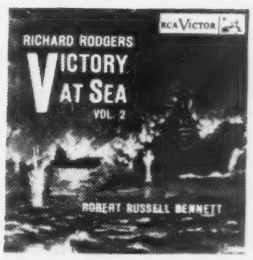


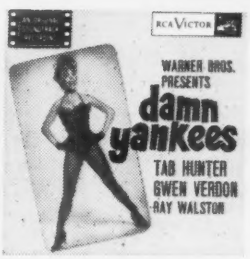


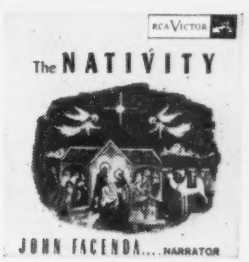












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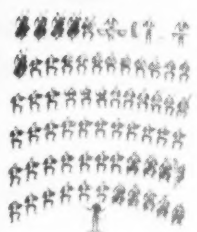
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● **BRITTEN:** Four Sea Interludes & Passcaglia from "Peter Grimes"; The Young Person's Guide to the Orchestra (Variations and Fugue on a Theme of Purcell). Philharmonia Promenade Orchestra, Sir Adrian Boult cond. Westminster WSR 14010 $5.98

Musical Interest: Why not?
Performance: Fair to tops
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

The monophonic version of these performances seemed decidedly lacking in tonal body; but Westminster's stereo is something else again—which leads us to believe that the sessions were done with stereo primarily in mind. At any rate, it's a pleasure to hear stereo sound with a true bass, with fine percussion presences and with an excellent relationship of depth illusion to directional localization.

The *Peter Grimes* excerpts come off much the best, notably in the *Sunday Morning* and Passacaglia episodes. Boult's tempi in the latter may seem slow, but he works up to a staggering climax. The *Young Person's Guide* suffers not only from peculiarities of tempo in certain of the variations, but from too obvious mike placement techniques. Even so, the sound is cleaner than in the Capitol recording by Slatkin. On the other hand, the Hollywood conductor's pacing is more just. I'd be inclined to wait for a better stereo version of the YPG, but this Westminster disc is worth having for the beautiful and intense *Peter Grimes* excerpts, with their powerfully intense evocation of the loneliness and cold of the sea and an English fishing village. **D. H.**

CHABRIER: Bourrée fantasque (see RAVEL)

● **ELGAR:** Symphony No. 2 in E-flat, Op. 63; Cockaigne Overture, Op. 40. Philharmonic Promenade Orchestra, Sir Adrian Boult cond. Westminster WST 202 2 12" $11.96

Musical Interest: A matter of taste
Performance: Authentic
Recording: Fine
Stereo Directionality: First-rate
Stereo Depth: Good

Thanks to Sir Adrian Boult and his more than twenty-five years of recording activity, we have learned to know that there is more to the lifework of Sir Edward Elgar (1857-1934) than the *Enigma* Variations and the Pomp and Circumstance marches; for Boult has at one time or another recorded almost all the major Elgar orchestral repertoire except the Violin Concerto.

If one can speak of music by Elgar as passionate and personal, as are the best pages of the *Enigma* Variations and the Introduction and Allegro for Strings, then the Violin Concerto and the two middle movements of the Second Symphony would claim priority. Sir Adrian Boult made a remarkable 78 rpm recording of the E-flat Symphony during the War years and we have Westminster to thank for giving him an opportunity to repeat his reading not for LP only but for the stereo medium.

Elgar's Second Symphony symbolizes the end of that era of well-being which was brought to a violent end in 1914. Just as Vaughan Williams anticipated coming events in his F Minor Symphony of 1934, so did Elgar in his E-flat Symphony of 1910—the year in which King Edward VII died, and to whose memory the music is dedicated.

The first and last movements are full of post-Brahmsian complexities common to the music of the period; but in the *Larghetto* and rondo-scherzo, Elgar speaks for himself. I would go so far as to rank the slow movement of this Symphony as one of the most noble and poignant things in the musical literature since the corresponding movement of Beethoven's "*Eroica.*" As for the so-called scherzo, the middle section is fully as menacing in its implications as anything in the Fourth or Sixth symphonies of Vaughan Williams.

If Sir Adrian Boult fails to equal his earlier rendering of the scherzo in this recording, he does do superb justice to the slow movement in every way. In this achievement the remarkable stereo recording technique of Westminster is deserving of equal credit; for where the single disc monophonic issue of this performance appeared to be deficient in body of string tone, the sonics in stereo are wonderfully imposing. The recording is clearly a studio rather than an auditorium operation, but the microphone placement has been very well managed, so that the ratio between presence and reverberation is absolutely first-rate. Very tasteful directionality too, and plenty of bass.

The *Cockaigne* Overture is second-string Elgar, but Boult gives it a nice workout. Westminster's miking of the high percussion makes the "kitchen department" sound like a cyclone in a greenhouse. **D. H.**

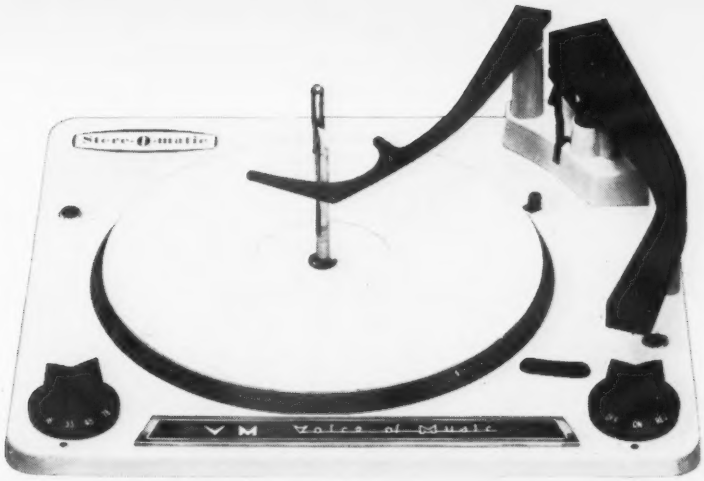
● **GERSHWIN:** Concerto in F; Rhapsody in Blue. Eugene List with the Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury SR90002 $5.95

Musical Interest: Top Gershwin
Performance: Outstanding
Recording: Good—till end of Side 2
Stereo Directionality: Magnificent
Stereo Depth: Same

From the above you would think that the Mercury offering would have to be highly recommended, and it is—with one serious reservation. Upper frequency distortion almost wrecks what would otherwise be a recording without flaw. There is simply too much music for the stereophonic technique to contain in the grooves without something breaking down. The tape of this music is fabulous. The transfer to stereo disc is poor. If Mercury had issued the Concerto only on this disc, so that the music did not run so far into the center of the record, I feel sure everybody would have benefited.

Too many collectors do not understand the causes of distortion and appear conditioned to the quick deterioration of sound which takes place during the last several minutes of play when a recording is too fully packed. It is in the last pages of the *Rhapsody* that this type of distortion raises its ugly head on the Mercury disc and becomes a monster that very seriously interferes with the mighty music making of the List-Hanson team.

Leaving aside the deficiency in the disc processing and getting on with the music, I'm happy to say that interpretively the team cannot be beaten by any other in the



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Musical Interest:	Excellent	√√√√	Pleasing	√√√	Fair	√√	Dull	√
Performance:	Superb	√√√√	Good	√√√	Adequate	√√	Disappointing	√
Stereo Direction:	Tasteful	√√√√	Adequate	√√√	Exaggerated	√√	Poor	√
Stereo Depth:	Outstanding	√√√√	Good	√√√	Fair	√√	Minimal	√



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HEROLD: Zampa (see COLLECTIONS)

● **MOZART:** Horn Concertos—No. 1 in D Major, Nos. 2, 3 and 4 in E Flat. James Stagliano, French horn, with the Zimbler Sinfonietta. **Boston BST-1002/3 $5.95 each**

Musical Interest: **Of course**
Performances: **OK**
Recording: **Good**
Stereo Directionality: **OK**
Stereo Depth: **Fine**

Previously released on a single monophonic Boston disc, these four performances now make their way into the stereophonic catalogue. Stagliano and the Zimbler Sinfonietta play efficiently, if without that special flair which the late Dennis Brain brought to the music.

The stereo discs offer clean, well-balanced sound, with good directionality and depth.

As an economic investment, however, these discs offer scandalously little (from an elapsed time standpoint) for the money. The side containing the Concerto No. 1, for example, holds barely 8 minutes of music. Now it is true that less music can be accommodated on a stereophonic disc than on a "normal" LP, but this is certainly carrying matters too far! **M.B.**

● **RAVEL:** Bolero; Mother Goose Suite; **CHABRIER:** Bourrée Fantasque. Detroit Symphony Orchestra, Paul Paray cond. **Mercury SR-90005 $5.95**

Musical Interest: **Strictly showpiece material**
Performances: **Colorful**
Recording: **Clear and full**
Stereo Directionality: **OK**
Stereo Depth: **Fine**

This is not the same *Bolero* performance with which Paray and the Detroit Symphony Orchestra made their Mercury debut about half a dozen years ago, but a brand new performance recently re-recorded especially for stereo. The results again are excellent. Paray maintains a steady rhythm all the way through the piece and there is a mosaic quality to the way he handles the piling up of sonorities. Some of the first chair players in the orchestra have their troubles—the soprano saxophonist, for example—but these are of little consequence in the total effect, especially as Mercury's engineers have provided sound that is clear and brilliant.

The other two performances were released in monophonic versions within the past year. The stereo recording is fuller and cleaner. **M.B.**



NICOLAI: Merry Wives of Windsor (see COLLECTIONS)

PAGANINI: La Campanella; Caprices (see BACH)

REZNICEK: Donna Diana (see COLLECTIONS)

● **RIMSKY-KORSAKOV:** Scheherazade—Symphonic Suite, Op. 35. Vienna State Opera Orchestra, Mario Rossi cond. **Vanguard SRV-103-SD SPECIAL PRICE: $2.98**

Musical Interest: **Tops for color**
Performance: **Good**
Recording: **Fine**
Stereo Directionality: **Excellent**
Stereo Depth: **OK**

At Vanguard's special demonstration price of $2.98 this disc is a tremendous buy. The quality of sound is the best I've yet heard from Vanguard's stereo orchestral releases: the sound is full and warm, cleanly balanced and—wonder of wonders—with a solid and substantial bass line.

Rossi's performance is a good one, albeit not on the same order as Beecham's superhuman account for Angel. Yet there are some very fine things here, such as Miriam Solovieff's performance of the violin solos, and a beautifully shaded muted horn at the end of the second movement. If you're looking for value, this is it. **M.B.**

● **RIMSKY-KORSAKOV:** Tale of the Tsar Saltan—Suite; May Night Overture; Russian Easter Overture. Suisse Romande Orchestra, Ernest Ansermet cond. **London CS-6012 $4.98**

Musical Interest: **Glitter and gloss**
Performances: **Superb**
Recording: **Magnifique!**
Stereo Directionality: **Marvelous**
Stereo Depth: **You bet**

In common with most of London's made-in-Geneva stereo discs, this one is a beaut! Ansermet breathes new musical interest into these well-worn scores and the orchestral performance is top-notch.

As stereo recordings these are models: Clean and full, directionality and depth are excellent, and serving as a rock-solid foundation for the whole glittering gamut of the frequency spectrum is a rich and vibrant bass line.

This disc is a winner on all counts. **M.B.**

SUPPÉ: Pique Dame (see COLLECTIONS)

● **TCHAIKOVSKY:** Symphony No. 2 in C Minor, Op. 17 ("Little Russian"). Vienna Philharmusica Symphony Orchestra, Hans Swarowsky cond. **Urania USD-1006 $5.95**

Musical Interest: **Early and appealing Tchaikovsky**
Performance: **First-rate**
Recording: **Exceptionally full**
Stereo Directionality: **Good**
Stereo Depth: **Extraordinary**

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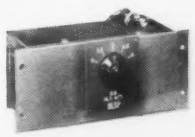
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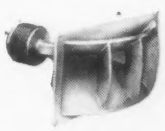
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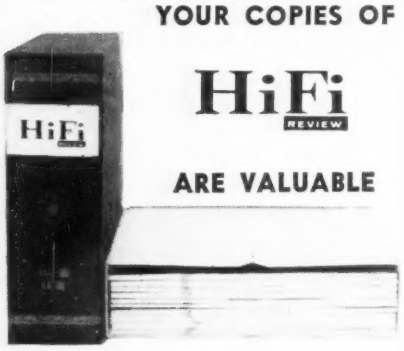
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This performance has been much admired in its stereo tape and monophonic disc releases. It's a pleasure to be able to report that the stereo disc is a success, too. Swarowsky gives a robust, extroverted performance which reminds this listener of the pioneer recording made more than a



decade and a half ago by Eugene Goossens and the Cincinnati Symphony Orchestra.

Urania's engineers have contrived for the performance an acoustical environment of impressive richness and depth. The hall in which the recording was made has a rather long reverberation period, but better this than excessive dryness.

A most successful release. **M.B.**

● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36. Philharmonia Orchestra, Constantin Silvestri cond. **Angel S-35565 $5.98**

● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36. Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. **Westminster WST-14006 $5.98**

Musical Interest: **A repertoire staple**
Performances: **Silvestri—Eccentric; Rodzinski—Solid**
Recording: **Rodzinski—Balance problems; Silvestri—OK**
Stereo Directionality: **Angel is better**
Stereo Depth: **OK**

The Rodzinski is by far the more logical of the two interpretations. As was remarked in these pages some issues back when the monophonic edition of the Silvestri performance was released, the conductor makes a shambles of much of the rhythmic contour of the first two movements. Things are much better in the last two, but it takes a strong stomach to put up with what Silvestri does in the way of exaggerated rubato and twisting phrases out of shape in the first two movements. (Note to veteran collectors: If you think Stokowski did some weird things to this symphony in his 1940-ish recording with the NBC Symphony Orchestra, you should hear Silvestri!)

Angel's engineers, however, have turned in one of their finest stereo recordings, with fine channel separation, good balance and depth, and a warm, solid sound.

Rodzinski's is altogether more traditional and let-the-music-speak-for-itself in attitude. If only Rodzinski had been granted the quality of recording in which Silvestri luxuriates, then the Westminster disc would have been an unqualified success. As it is, however, there are serious problems of balance, with the woodwinds often overpowering the strings. And the general quality of sound lacks the warmth and resonance of Angel's disc. **M.B.**

● **THUILLE:** Sextet in B-flat for Piano and Woodwind Quintet. Jesus Maria Sanroma, piano, and the Boston Woodwind Quintet. **Boston BST-1001 $5.95**

Musical Interest: **A re-discovered delight**
Performance: **Superb**
Recording: **Clean and clear as a bell**
Stereo Directionality: **Excellent**
Stereo Depth: **Fine**

Are you asking yourselves, who the heck is Thuille? The answer is that he was a minor figure of the late 19th century (1861-1907 are his dates) who was a close friend of Richard Strauss. The present Sextet was composed during the years 1885-87 and is a pure delight. Brahmsian to the core, the composition nevertheless reveals a secure compositional hand and an inventive mind. The part writing is extremely idiomatic and the pianist is given an opportunity to luxuriate in music of the most enveloping and communicative warmth. Perhaps it's because they are both in the same key, but this work is a direct descendent of Brahms' B-flat Major Piano Concerto.

This work is a real find for anyone whose tastes are becoming jaded by a surfeit of standard repertoire material, especially since all concerned in its presentation—players and recording engineers alike—have performed their tasks *con amore*.

The Boston Woodwind Quintet is made up of the first chair woodwind players from the Boston Symphony Orchestra: Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. And what a pleasure it is to welcome back to records the superb artistry of Jesus Maria Sanroma. His North American appearances these days are much too infrequent. **M.B.**

● **WALTON:** Symphony (1935). Philharmonic Promenade Orchestra, Sir Adrian Boult cond. **Westminster WST 14012 $5.98**

Musical Interest: **Variable**
Performance: **Superb**
Recording: **Remarkable**
Stereo Directionality: **Tops**
Stereo Depth: **Good**

William Walton (b. 1902) among British composers presents a problem not unlike that of Aldous Huxley among British writers of our day. His youthful works—in particular the Viola Concerto and the "Waters of Babylon" section of *Belshazzar's Feast*—display genuine genius, but much of the rest resolves itself to mannerism.

So it is with his one Symphony, which follows the time-honored "victory-through-struggle" formula in its expressive pattern, and for the rest hews equally to Sibelius, Stravinsky, and the young Walton. Be that as it may, the *Presto con malizia* second movement is top-drawer Walton, and as performed and recorded in stereo here is by itself worth the price of the disc.

Other than this, here is a record that is worth having chiefly as an example of what very fine stereo sound can be recorded under studio conditions when the mikes are properly handled. This is first-rate in every respect, and it's a pleasure to hear timpani sound the equal of the best monophonic hi-fi.

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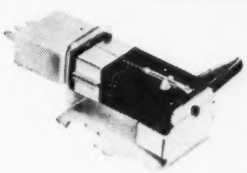
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COLLECTIONS

● **OVERTURES IN HI-FI**—Reznicek: Donna Diana—Overture; Suppé: Pique Dame—Overture; Nicolai: The Merry Wives of Windsor—Overture; Adam: If I Were King—Overture; Auber: The Black Domino—Overture; Herold: Zampa—Overture. Paris Conservatory Orchestra, Albert Wolff cond. **London CS-6015 $4.98**

Musical Interest: **Pop concert favorites**
Performances: **Striking**
Recording: **Terrific**
Stereo Directionality: **Fine**
Stereo Depth: **Okay**

Here is another great stereo disc from London's initial release. No gimmicks, just fine, natural sound is the order of the day, with directionality and depth there but not just for their own sake.

Wolff has his own ideas about how some of these pieces ought to go, incidentally. You'll hear a lot of *Merry Wives of Windsor* Overtures before you'll hear a conductor take the second section of the Introduction a tempo, the way Wolff does. And his slowish tempo in the *Donna Diana* Overture gives to the music a quality of light grace which is enchanting. Interpretively the other pieces go as expected, but unexpected is the superlative playing Wolff gets from the Paris Conservatory Orchestra, which in the hands of some other conductors sounds sometimes like a pretty tired bunch of musicians. **M.B.**

THEATER & FILMS

● **THE KING AND I** (Richard Rodgers-Oscar Hammerstein II). Soundtrack recording with Yul Brynner, Marni Nixon, Rita Moreno, Terry Saunders, Carlos Rivas, with Orchestra, Alfred Newman cond. **Capitol SW 740 $5.98**

Musical Interest: **Royal R&H**
Performance: **Mostly good**
Recording: **Spacious**
Stereo Directionality: **At times effective**
Stereo Depth: **Good**

There seems to be general agreement that *The King and I* has been the most successfully filmed version of all of Rodgers & Hammerstein's musicals. It was the only one to retain one of the stage principals in a leading role, and the regal performance of Yul Brynner did much to make the customers happy. On the stereo disc of the soundtrack he sounds better than ever, and Marni Nixon (Miss Kerr's "voice") and Terry Saunders also sound great.

The stereo effects are somewhat erratic, frequently placing the singers in positions meaningless apart from the movie. However, in *Shall We Dance?* we have a chance to appreciate what it's all about. Miss Nixon is first heard singing the verse between the two speakers; as she sings the refrain (and apparently, is also dancing), we hear her voice traveling back and forth from one speaker to the other. This kind of movement is meaningful and dramatic, and, what's more, the size of the dance-floor is entirely up to you. **S.G.**

● **SOUTH PACIFIC** (Richard Rodgers-Oscar Hammerstein II). Soundtrack recording with Mitzi Gaynor, Giorgio Tozzi, Muriel Smith, Bill Lee and others, with Orchestra, Alfred Newman cond. **RCA Victor LSO-1032 $5.98**

Musical Interest: **Still enchanting**
Performance: **Good enough**
Recording: **Adequate**
Stereo Directionality: **Disappointing**
Stereo Depth: **So-so**

What may be visually effective does not necessarily have to be aurally effective, and the stereo soundtrack recording of *South Pacific* clearly demonstrates some of the flaws. When done on the screen, the *Twin Soliloquies* number is performed with Rossano Brazzi and Mitzi Gaynor alternately in the foreground. We can *see* they are singing to themselves. But on the record, both voices (actually, Giorgio Tozzi sings for Brazzi) come from between the two speakers, thereby making the principals *sound as if they were singing to each other.* If ever there was a valid reason for "ping-pong" stereo, this was it.

Other songs indicate other problems. There is good reason why *Dites-Moi* and *A Cockeyed Optimist* should be sung on the right side of a movie screen, but there seems little point in these songs coming only from the right speaker of a home stereo set. Then, too, the all-important factor of movement, especially in *I'm Gonna Wash That Man Right Outa My Hair* and *I'm In Love With a Wonderful Guy*, has not been fully realized. On the other hand, *There Is Nothing Like a Dame* has a nice dramatic feeling, with the sailors' voices seeming to come from all over, and some of the performers, notably Muriel Smith, sound better on the stereo disc than they do on the monophonic.

● ● ● Fred Waring and the Pennsylvanians. **Capitol ST992 $5.98**

Performance: **Waring blend**
Recording: **Grand**
Stereo Directionality: **Adequate**
Stereo Depth: **Excellent**

This is a fairly static performance by the Waring crew. The singers could certainly have been placed more imaginatively, but there is no denying that the big sound of the swelling choruses is most impressive.

● ● ● Percy Faith and his Orchestra. **Columbia CS 8005 $5.98**

Performance: **Appropriate color**
Recording: **Needs bass**
Stereo Directionality: **Clearly defined**
Stereo Depth: **Satisfactory**

Percy Faith's *South Pacific* is a prime example of the "ping pong" school of stereo (some listeners may even imagine they're at Forest Hills), but he does achieve some effects that have dramatic validity. For instance, the *Bali Ha'i* music is first performed by the strings on the left side and then is swept across to be picked up by the strings on the right. Thus the arrangement demonstrates in a striking manner the intoxicating effects of that idyllic island.

● ● ● George Feyer, piano with rhythm.



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Performance: **Delightful**
Recording: **Satisfactory**
Stereo Directionality: **Favors the left**
Stereo Depth: **Good enough**

The use of stereo to lengthen a grand piano to encompass the side of a wall would not seem too intelligent, and perhaps for that reason, RCA has kept the sound coming mostly from the left side. But why stereo at all for a piano. **S.G.**

JAZZ & POPS

• **CHET BAKER & CREW** featuring Chet Baker (trumpet), Phil Urso (tenor saxophone), Bobby Timmons (piano), Jimmy Bond (bass), Peter Littman (drums), and on one number, Bill Loughbrough (chromatic timpani). To Mickey's Memory; Slightly Above Moderate; Halema; Revelation; Something For Liza; Lucius Lu; Worrying The Life Out Of Me; Medium Rock. **World Pacific Stereo-1004 $5.98**

Musical Interest: **Generally solid**
Performance: **Consistently spirited**
Recording: **Clear and well balanced**
Stereo Directionality: **Well spread**
Stereo Depth: **Good**

This set, recorded in 1956, is one of Baker's more energetic albums. He himself plays with virility and he has an excellent rhythm section in which all three members are capable of inventive solos. Tenor saxophonist Phil Urso, while not strikingly original, swings naturally, and complements Baker well. The two Bob Zieff originals, Urso's two scores, and the revival of Miff Mole's *Worrying the Life out of Me* provide some content in the tunes as well as the improvisations. The

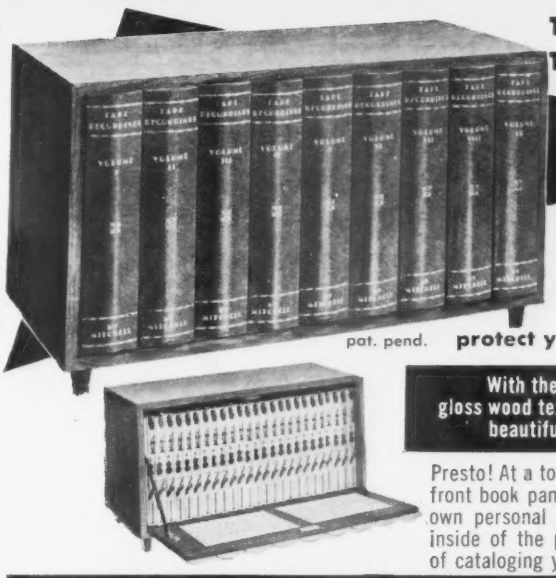


interrelationship of the parts, especially in the rhythm section, is much clearer in the stereo version. **N.H.**

• **ROLLING WITH BOLLING—A Musical Portrait of New Orleans.** Claude Bolling (piano) and big band. Royal Garden Blues; High Society; Cornet Chop Suey; King Porter Stomp & 4 others. **Omega OSL 6 $5.95**

Musical Interest: **High**
Performance: **Relaxed and zestful**
Recording: **Very bright**
Stereo Directionality: **Exciting**
Stereo Depth: **Like a ballroom**

Claude Bolling, 28-year-old French pianist-leader-arranger, has created a refreshing tour of the jazz past. Using three to five trumpets, four trombones, three to



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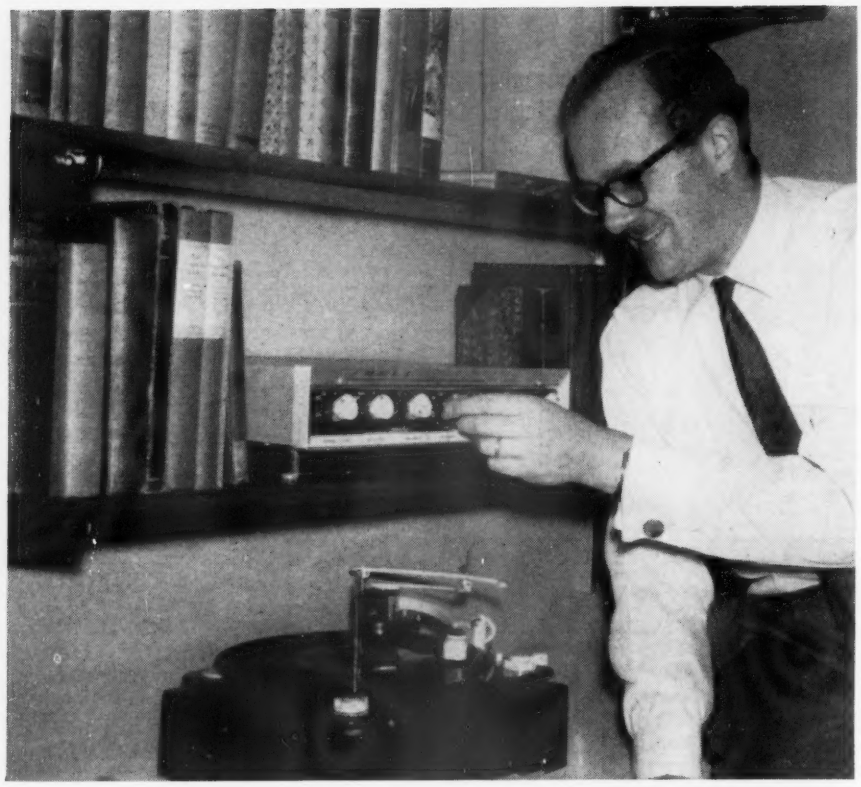
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six saxophones (who double), and rhythm section, Bolling does not try to play this traditional material in the manner of its era. Instead, he has written swinging, functional arrangements in the mainstream big band manner. A long time-admirer of Duke Ellington, Bolling sometimes uses Ellington-like voicings, especially in the reeds. Some of the rest recalls in spirit the days of Harlem's Savoy ballroom.

Particularly effective is the "floating" reed section. There are sturdy, big-toned soloists, not all of them identified. The album would have been even more enjoyable if there had been more change of pace, and some of the arrangements do go on too long for what they have to say. Notes fail to list complete personnel. Brass is usually on the right and reeds on the left, but there is some shifting. **N.H.**

• **MORTON GOULD: Baton & Bows. Music of Kreisler and musical comedy tunes.** Liebesfreud; Schön Rosmarin; The Old Refrain; Tambourin Chinois; Liebesleid; Caprice Viennois. The Way You Look Tonight; Can I Forget You; I Dream Too Much; All The Things You Are; Yesterdays; Jockey On The Carousel. **RCA Victor LSC-2217 $5.98**

Musical Interest: **Good familiar fare**
Performance: **Very Gould**
Recording: **Superior job**
Stereo Directionality: **Well divided**
Stereo Depth: **A trifle short sounding**

The school of Kostelanetz-Mantovani-Gould etc., has produced an ocean of LP's designed to make a lot of money quickly, and steadily. This is not as unlaudable as it might seem, for the profits from such go towards the making of other and more serious recordings. Mr. Gould is a pastmaster in the art of orchestral arranging, and his hand is fully evident on *Baton and Bows*. He is best in the straightforward scoring of the great Kreisler favorites.

But on the other side, his treatment of Kern's showtunes falls into a kind of musical rut. After a bit it sounds all the same. The same kind of harmonies, the same kind of entrances, the same brand of lushness. The Kreisler is so much better, and given simpler arranging, the Kern would have been lovely too. Just the same, the record will make money and RCA Victor will use the currency—we hope—to make a new Berlioz *Requiem* with Mr. Munch in Boston. Thank you, Mr. Gould. **J.T.**

• **THE SWING'S TO TV—Bud Shank and Bob Cooper. Bud Shank (flute and alto saxophone), Bob Cooper (oboe and tenor saxophone), with strings and rhythm.** Put Your Dreams Away; Danny Boy; Dinah; The Love Nest & 6 others. **World Pacific S 1002 $5.98**

Musical Interest: **Small**
Performance: **Slick**
Recording: **First-rate**
Stereo Directionality: **Good**
Stereo Depth: **Better on jazz side**

The first side—with strings—consists of pleasant mood music of minimal interest to jazz collectors. The second side—with just rhythm section in addition to Shank and Cooper—has competent jazz playing, but it is almost never original or emotionally compelling. All the numbers on both sides are themes of various TV programs, present and past. An undistinguished album. **N.H.**

THE STEREO REEL

THE STEREO REEL
THE STEREO REEL

Reviewed by JOHN THORNTON

CONCERT

● **PAUL BEN-HAIM:** Piano Suite, Op. 34. Isabelle Byman (piano). **Stereo Age C 6 $6.95**

Musical Interest: **Lovely writing**
Performance: **Good**
Recording: **Fair**
Stereo Directionality: **Emphasis on right**
Stereo Depth: **Good enough**

If this music is any criterion, then Munich-born Israeli Paul Ben-Haim is deserving of every encouragement. He reveals a deep sensitivity, and it is the *Canzonetta* of this Suite which is especially appealing. Ben-Haim speaks romantic-classic tonal language free from jarring dissonance, but he is no epigone. Isabelle Byman plays firmly and poetically on a Steinway "D" and announces the title of each piece. The piano sounds a little distant. Acoustics just fair. **J. T.**

● **GERSHWIN:** Rhapsody In Blue. Eugene List (piano) with the Eastman-Rochester Symphony Orchestra, Howard Hanson cond. **Mercury MWS5-47 $6.95**

Musical Interest: **Yes!**
Performance: **Exciting**
Recording: **Usual top Mercury**
Stereo Directionality: **Piano somewhat to the left**
Stereo Depth: **Couldn't be better**

After listening with disappointment to the monophonic and stereo discs of this work, I can say with considerable enthusiasm that the stereo tape reveals the full excitement of the reading without the encumbrance of distortion. All music making by the Rochester at the Eastman School is enhanced by wonderful acoustics. Hanson's understanding of the score and List's solo work combine to make an outstanding tape. Happily, Mr. Hanson does not make Gershwin's famous work too 'symphonic.'

Although the solo instrument on my equipment seemed to originate somewhat to left of center, a little adjustment of the balance control brought the piano to stage center with no difficulty. The strings did seem a trifle thin-edged, and the fortes a bit too bright on the upper frequency side. Bass impact seemed a trifle lacking, but not seriously so. Musically this performance ranks tops. **J. T.**

● **SUPPÉ:** Overtures—Light Cavalry; The Jolly Robbers; The Beautiful Galatea. The Hallé Orchestra, Sir John Barbirolli cond. **Mercury MCS5-48 $11.95**

Musical Interest: **Beloved warhorses**
Performance: **Spirited**
Recording: **A little brittle**
Stereo Directionality: **Usual seating, gentlemen**
Stereo Depth: **Aided by good hall**

Mercury's stereo tape issue deletes three of the Suppé overtures that can be found on its monophonic disc (MG50160) and here presents one familiar warhorse and two lesser known dark horses. The favorite *Light Cavalry* comes off best of all in performances that are quick, light-footed, and exceedingly robust at the right moments. Sir John does not tarry but hustles along in spirited fashion. Mercury will likely issue a second Suppé tape with the missing three, including *Poet and Peasant*.

I can no more imagine a Suppé collection without *Poet* and *Light Cavalry* than *Pagliacci* without *Cavalleria Rusticana*. The sound is well balanced, and spatiality is aided by warm acoustics. But something of Mercury's usual high standard is missing. A trifle brittle on the fortes, which abound throughout, and I miss that wonderful Mercury smooth bass line in this tape. **J. T.**

● **THE ORCHESTRA SINGS: Famous Melodies from the Operas.** BIZET: Carmen—Toreador Song; ROSSINI: The Barber of Seville—Largo Al Factotum; LEONCAVALLO: Pagliacci—Vesti La Giubba; GOUNOD: Faust—Soldier's Chorus; VERDI: Rigoletto—La Donna e' mobile; WAGNER: Tannhäuser—Pilgrim's Chorus; VERDI: La Traviata—Drinking Chorus & Amami Alfredo; FLOTOW: Martha—M'Appari; PUCCINI: Madame Butterfly—Un Bel Di; La Bohème—Musetta's Waltz. Carmen Dragon conducts the Capitol Symphony Orchestra. **Capitol ZF-83 $14.95**

Musical Interest: **Beloved opera music**
Performance: **Excellent**
Recording: **Full toned and still crisp**
Stereo Directionality: **Usual seating**
Stereo Depth: **Aided by engineering**

There has been so much of opera-for-orchestra these past years that it takes a really exemplary transcription and really good playing to make it worthwhile listening seriously to. Mr. Dragon and the gentle-

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men of Capitol's ensemble have together accomplished a gem of its kind. The arrangements are in good taste, and do not fall into the usual rut of over-blown orchestration.

Especially attractive is the rendition of Rossini's ever charming *Largo al factotum*. It is really interesting to hear how Dragon instruments this amusing bit of bragadoccio. Try following it with text and score for a good laugh at Dragon's expert handling. *Vesti la giubba* comes off surprisingly well too and so does *M'appari*. Not for serious opera lovers, who scorn such treatment. But for Mr. Average Music Lover who likes orchestral sound and easy melody, a must addition to the library.

J. T.

• **THE HARP OF EDWARD VITO:** Debussy: Two Arabesques; Prokofiev: Prelude in C; Pierné: Impromptu-Caprice; Hindemith: Sonata. **Stereo Age C-2 $12.50**

Musical Interest: **Beautiful harp scores**
Performance: **Wizard**
Recording: **Top rank**
Stereo Directionality: **Evenly picked up**
Stereo Depth: **Enhancing**

It seems a long time, too long, since Edward Vito last appeared on a recording. And of all the harp records issued in the past, his meager output was far the best. Even Marcel Grandjany, one of the world's best, fails to make a good sound on record. Vito's success can partly be ascribed to his technique, and even more to his sensitivity and musicianship. And thank heaven, he does not indulge in great pyrotechnical displays—the prime weakness on all other harp issues. His tone is superb, and his feeling for the music makes for one of the very few harp recordings, disc or tape, I've yet to hear that leaves no room for criticism. It's just perfect.

Repertoire is finely balanced, beginning with the familiar Debussy Arabesques, and encompassing Hindemith's little known but appealing Harp Sonata. Stereo Age has accomplished the job of engineering very well indeed, and are to be congratulated on issuing a superior tape of an instrument that is difficult to record. **J. T.**

ENTERTAINMENT

• **RODGERS and HAMMERSTEIN: The King and I**—complete soundtrack recording featuring Yul Brynner, Marni Nixon, Terry Saunders, Rita Morena, Carlos Rivas, and others. **Capitol ZD-76 $12.95**

Musical Interest: **Sheer enchantment**
Performance: **Perfect**
Recording: **Outstanding in every way**
Stereo Directionality: **Good**
Stereo Depth: **Excellent**

The original monophonic record was good, the stereo disc better, and this tape version—the ultimate. Everything is there to make it an outstanding issue. Good singing with enchanting music, fine engineering, spatial spread so good you can forget about directionality.

It's hard to believe this is music taken from the sound track of a motion picture, and I'd bet a decibel that Capitol processed from special master tapes because the dynamic range and frequency response exceeds any film track recording in my memory. Brynner's dramatic ability overcomes a voice not really suited for singing, and the Rodgers-Hammerstein score is still sheer enchantment. By now anybody who is anybody has read Margaret Landon's fascinating book *Anna and the King of Siam*, which inspired the musical drama that packed them in on Broadway for three years. It is one of the great musicals.

Transferred to stereo-tape, *The King and I* emerges as one of the very best recordings of its kind. To say it is recommended is an understatement. **J. T.**

• **RODGERS and HAMMERSTEIN: Highlights from South Pacific.** **There is Nothin' like a Dame; Some Enchanted Evening; Happy Talk; Cock-Eyed Optimist; Gonna Wash That Man Right Out of My Hair; Younger Than Springtime; A Wonderful Guy; Bali Ha'i; This Nearly Was Mine; Dites-Moi; Honey Bun; Bloody Mary; My Girl Back Home.** Les Baxter and His Orchestra. **Capitol ZC-48 $11.95**

Musical Interest: **Superlative musical**
Performance: **Superlative playing**
Recording: **Tops**
Stereo Directionality: **As good as it can get**
Stereo Depth: **Perfect**

No sooner do I finish reviewing Capitol's great recording of Rodgers-Hammerstein's *King and I*, and with the fresh memory of that marvelous score still chasing around my memory cells, than I am knocked over by this surprise package of *South Pacific*.

I had been prepared for the former, but not the latter, for arrangements from *South Pacific* have been issued *ad infinitum* for years, until I just didn't believe there could be a fresh one left. Mr. Baxter and company have made the best recording of its kind I've ever heard on disc or tape. The playing is something to listen to, and the arrangement is a triumph of skill and imagination. Nothing remains to criticize. Just like *The King and I*, everything is perfect. Each number sounds individual—tailored orchestrally to fit the mood it represents. Not just clever, but truly beautiful arranging. Highly recommended. **J. T.**

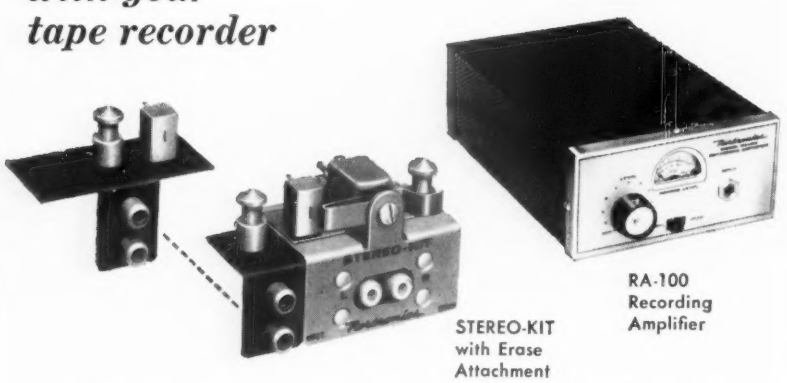
• **COUP DE GRAAS** featuring John Graas (French horn) and The West Coasters. Development, Swing Nicely, Blocksounds, Land Of Broken Toys. **Mercury MVS-38 $7.95**

Musical Interest: **Will intrigue jazz lovers**
Performance: **Good musicians, all**
Recording: **Sets jazz standard**
Stereo Directionality: **Horn on the right**
Stereo Depth: **Fine and warm**

John Graas brings to the West Coasters the great advantage of years of classical training under the baton of some top conductors, including Koussevitzsky. Only a French horn player with good technical command could fit into the free swinging style that marks this superior group as among the best of the California ensembles. His arrangements reflect his experience too. The whole thing is carried off with polish and *elan*, and Graas has changed my mind about how a French horn can sound in the jazz field. Recommended. **J. T.**

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Title	Musical Interest	Performance	Stereo Direction	Stereo Depth	Score
PERCUSSION IN HI-FI featuring David Carroll and His Orchestra Hell's Bells, Bali Ha'i, The Chimes Of Swing, Jungle Drums & 9 others. Mrecury MDS2-37 $12.95	√√√	√√√√	√√√√	√√√√	15
SOUNDS OF THE GREAT BANDS! featuring Glen Gray & the Casa Loma Orch. Gene Krupa, Artie Shaw, Jimmy Dorsey, Claude Thornhill & 9 others. Capitol ZD-79 $12.95	√√√	√√√	√√√	√√√	12
GORDON MACRAE IN CONCERT with Orchestra, Van Alexander cond. Begin The Beguine, So In Love, Ol' Man River & 8 others. Capitol ZC-61 $11.95	√√√	√√√√	√√	√√√	12
BIG BAND STEREO Harry James, Alvino Rey, Billy May, Stan Kenton, Les Brown & 3 others. Capitol ZD-74 $12.95	√√	√√√	√√√	√√√	11
IN THE STILL OF THE NIGHT featuring Joel Herron (piano) and Orchestra In The Still Of The Night, The Song Is You & 2 others. Westminster SWB 7069 $11.95	√√√	√√√	√√√	√√	11
SATURDAY NIGHT WITH MR. C. featuring Perry Como Opening and Closing Themes, Accentuate The Positive & others. RCA Victor CPS-153 $10.95	√√√	√√√	√√	√√√	11
ON THE BANDSTAND featuring Skitch Henderson and His Orchestra It's Delovely, Hindustan, The Continental & 7 others. RCA Victor CPS-111 $10.95	√√	√√√√	√√√	√√	11
THE PALMER METHOD FOR DANCING featuring Jimmy Palmer & His Orchestra I Won't Dance, Rosalie, I Love Paris, Piccolo Pete & 22 others. Mercury MS2-21 $8.95	√√	√√√	√√	√√√	10
SONGS FROM GREAT FILMS featuring Herman Clebanoff and His Strings Wild Is The Wind, Tammy, Three Coins In The Fountain & 9 others. Mercury MDS2-35 $12.95	√√	√√	√√√	√√√	10
THE TORCH WITH THE BLUE FLAME featuring Jackie Gleason with Orchestra Let's Face The Music And Dance, Hey There, Again & 11 others. Capitol ZD-57 $12.95	√√	√√√	√√	√√√	10
SWING FOR DANCING IN STEREO featuring Hollywood Radio City Orchestra Begin The Beguine, Sing Sing Sing, Boogie Woogie, String Of Pearls & 2 others. Omegatape ST-53 $8.95	√√	√√√	√√	√√√	10
A WEE BIT OF JAZZ featuring Joe Saye (piano) with inst. acc. Cockle Chowder, Say It Isn't So, I Love You & 3 others. Mercury MVS3-6 $7.95	√√	√√	√√	√√√	9
FROM FRANCE WITH MUSIC featuring Varel & Bailly with Chanteurs de Paris La Grande Coco, Je te legue mon amour, On effect tout & 4 others. RCA Victor BPS-121 $8.95	√√	√√√	√√	√	8
MEDLEY TIME featuring Don Baker at the Robert Morton organ 24 popular tunes arranged in six medleys by Mr. Baker. Capitol ZC-80 $11.95	√√	√√	√√	√√	8
BODY AND SOUL featuring Sam Donahue and His Orchestra Body And Soul, He's Funny That Way, Roses Of Picardy & 2 others. Livingston 2012C $6.95	√√	√√	√	√	6
LET'S HAVE A PIZZA PARTY featuring The Gaylords Ah Marie, Neapolitan Nights, Scrivimi & 4 others. Mercury MVS2-33 $7.95	√	√√	√√	√	6

Musical Interest:	Excellent	√ √ √ √	Pleasing	√ √ √	Fair	√ √	Dull	√
Performance:	Superb	√ √ √ √	Good	√ √ √	Adequate	√ √	Disappointing	√
Stereo Direction:	Tasteful	√ √ √ √	Adequate	√ √ √	Exaggerated	√ √	Poor	√
Stereo Depth:	Outstanding	√ √ √ √	Good	√ √ √	Fair	√ √	Minimal	√

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RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

BEST OF THE MONTH

Decca's **Louis and The Good Book** finds the indefatigable Louis Armstrong going from spirituals to jazz and back again—"This album is—in the jazz terminology—'a complete gas' . . . absolutely delightful from start to finish." (see below)

Atlantic's **Jazz Date with Chris Connor** brings with it not only imaginative programming, but unusually fine work by a gifted artist. "This may well be Chris Connor's best album so far." (see below)

Decca scores again—this time with a 2-disc **Best of Ella** set, featuring Ella Fitzgerald in "an important documentary of a major portion of the recording career of one of the really great figures in both popular music and jazz." (see p. 103)

Columbia comes through with the best Erroll Garner records yet in **Paris Impressions**—also a 2-record deluxe item—"there permeates his music a grandeur that has been the gift of very few performers of jazz." (see p. 103)

Epic's **Songs of Kurt Weill** is a French-language offering with one Catherine Sauvage—"marked by rare sensitivity and fine dramatic projection." (see p. 109)

JAZZ

● **ALLEN'S ALL STARS** featuring Terry Gibbs (vibes), Steve Allen (piano), Gus Bivona (clarinet), Red Mitchell (bass), Al Viola (guitar), Frank Divito (drums). Rose Room; Velvet Eyes; Yours Alone & 3 others. **EmArcy MG 36138 $3.98**

Musical Interest: **Considerable**
Performance: **Spirited**
Recording: **Excellent**

The star of this album is Terry Gibbs, whose frenetic vibraphone playing has seldom been heard at a higher artistic level. Consistently throughout the album he manages to ignite the group, despite the presence of a pianist of whom it is only kindness to say he is an amateur, union card or no. The clarinetist, Gus Bivona, is one of the better swing style performers and there is an over-all Goodman-ish sound to the entire LP because of his presence. However, the pianist aside, this is good, swinging, middle-ground jazz of pleasure bent and worth hearing. **R.J.G.**

● **LOUIS AND THE GOOD BOOK** featuring Louis Armstrong with the Sy Oliver Choir and the All Stars. Shadrack; Go Down Moses; Down By The Riverside; Didn't It Rain & 8 others. **Decca DL 8741 $3.98**

Musical Interest: **Universal**
Performance: **Delightful**
Recording: **Excellent**

One would be hard put to it to find a more rewarding album in today's market than this collection of spirituals by the greatest jazz singer who has yet to utter a sound.

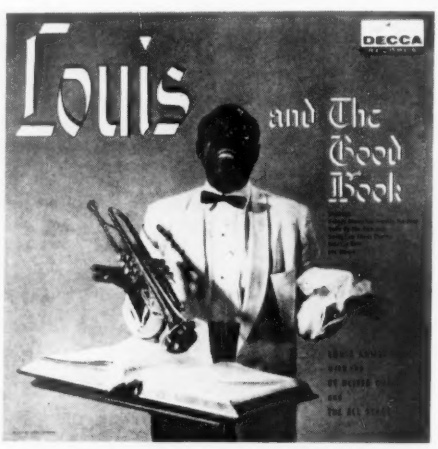
Armstrong has long since graduated from the jazz in-group to the world at large and this album should please anyone with a feeling for this music and an appreciation of the jazz art.

The humor, love and sheer joy of an Armstrong vocal is a continuing source of inspiration and in no type of material does his natural innocence come through more vividly than in spirituals. This is Louis Armstrong at his best and at his best, he is beyond comparison. His gravelly voice crunching over the syllables has made him beloved beyond any of his fellow jazzmen and with good reason. Louis Armstrong singing is one of the good things in life. This album is—in the jazz terminology—"a complete gas." Which is to say that it is absolutely delightful from start to finish. **R.J.G.**

● **THE DAVE BRUBECK QUARTET IN EUROPE.** Wonderful Copenhagen; The Wright Groove; Tangerine; Watusi Drums & 2 others. **Columbia CL 1168 $3.98**

Musical Interest: **Exceptional**
Performance: **Above his average**
Recording: **Top notch**

In the past years, I have not been armed with a vision of the Brubeckian greatness, but I must confess that ever since Eugene Wright and Joe Morello joined the group, there has been a relaxed feeling, a basic swinging beat that has allowed Brubeck to play as he has not played previously. This LP, cut in Europe just before the group went to Poland and India early this year, has those two stalwarts of rhythm supporting Brubeck and altoist Paul Desmond. The result is excellent-sounding small group modern jazz all played with a swinging beat. There are lyric moments from Desmond's alto and on *The Wright Groove*, bassist Wright displays his solo abilities. Morello, the drummer, is possibly one of the two or three drummers today who can solo interestingly, as witness *Watusi Drums*. **R.J.G.**



● **A JAZZ DATE WITH CHRIS CONNOR**—Chris Connor (vocals), Ralph Sharon (piano), Osie Johnson (drums), Al Cohn (tenor saxophone), Oscar Pettiford (bass). Moon Ray; All I Need Is You; Driftwood; I'm Shooting High & 8 others. **Atlantic 1286 $4.98**

Musical Interest: **Imaginative program**
Performance: **Chris' best yet**
Recording: **Very realistic**

This may well be Chris Connor's best album so far. In the past, her work has been too frequently distorted by awkward phrasing; a concern more with sound than meaning; and uncertain intonation. This time, she is more relaxed than usual, sings with more sensitivity to the lyrics, and her intonation is more consistent. There is less scenery-chewing on the ballads and more warmth and humor on some of the medium and up tempos. Tasteful backgrounds throughout. **N.H.**

● **THE BEST OF ELLA** featuring Ella Fitzgerald. A-Tisket A-Tasket; How High The Moon; Flying Home; It's Too Soon To Know; I've Got The World On A String; Smooth Sailing; I Wished On The Moon; That Old Black Magic and 23 others. **Decca DXB 156 2 12" $7.96**

Musical Interest: **Exceptional**
Performance: **Excellent**
Recording: **Varied**

Although this is one of the most attractive packages Decca has issued in some time, it is a pity that there are not more examples of the work Ella did with the Chick Webb band. Only six tracks from the period 1938 to 1947 are included, despite all the dozens that were made.

For all that (and the other relatively minuscule faults of the package) this is an important documentary of a major portion of the recording career of one of the really great figures in both popular music and jazz.

The selections offer Miss Fitzgerald almost all conceivable types of background, not all of which are designed for the most felicitous presentation of a singer. Such classic Fitzgerald performances as *Smooth Sailing, Lover Come Back to Me,* and *How High the Moon* are included for those whose favored facet of her character has been her more frenetic jazz vocals. However, it is as a jazz oriented singer of popular songs that she finds her most favorable response and there are more than a few of her memorable efforts here. I would agree completely with Nat Hentoff's remark in the notes that she is more successful as a pop singer than anything else. Miss Fitz-



gerald is an heroic figure in the world of popular song. There should be material in Decca's files for at least a half dozen more packages such as this. **R.J.G.**

● **PARIS IMPRESSIONS** featuring Erroll Garner. The Song From Moulin Rouge; I Love Paris; Louise; Left Bank Swing; La Vie En Rose; Paris Blues; The Last Time I Saw Paris & 11 others. **Columbia C2L 9 2 12" LPs $7.96**

Musical Interest: **Exceptional**
Performance: **Captivating**
Recording: **Superior**

That Erroll Garner is one of those rare jazz artists whose message is so universal that he appeals to all classes of the public is now generally recognized by all but those snobbish souls who demand of an artist that he reject commercial success.

This album, dedicated to his trip to Paris, and containing numerous original compositions, is fated to be newsworthy because of the presence of Garner's first experiments with the harpsichord. They do not, for this veteran Garnerphile, possess the same absorbing richness and enveloping rhythmic propulsion that his piano recordings do. The Garner touch seems a little too heavy for the harpsichord. Of the numbers done on this instrument, *Paris Blues* appears to have the most attraction. It is a curiously earthy blues in conception and rhythm with overtones of some of the early blues pianists who never heard of harpsichords. It would not be surprising if future performances by Garner on this instrument were to increase rapidly.

On the other tracks—all the performances on the two LPs are first takes—Garner consistently displays that unusually lyric and deeply sensitive musical feeling that has characterized his work for a number of years. There is mounting evidence that Garner has expanded his capacities to express his emotions through his music and there permeates his music a grandeur that has been the gift of very few performers of jazz. Louis Armstrong and Duke Ellington are the only ones that come to mind. Where some jazz musicians seem to have the attraction of those condemned to die young and appear meanwhile to concentrate their talents on an art that seems more intense for its miniature scale, Garner, like Ellington and Armstrong, is so outgoing that he seems to engulf the world in his warmth. Listening to Garner is one of the most absorbing experiences in



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jazz; after almost fifteen years, this reviewer has yet to find a performance by him that is without reward. That represents an artistic level of astonishing consistency.

R.J.G.

● **EARL "FATHA" HINES** featuring the Earl Hines Trio. I Got It Bad; Royal Garden Blues; Moonlight In Vermont; Muskrat Ramble & 8 others. **Epic LN 3501 $3.98**

Musical Interest: **Exceptional**
Performance: **Sparkling**
Recording: **Spotty**

Earl Hines is still one of the great jazz stylists and has that unique ability to give a piano an individual sound by his very touch. These sides were made in Europe during his tour in 1957 and suffer from not having better rhythmic support. At that, the brilliance of Hines's playing and the force of his personality come through in good order and makes these top priority sides for any Hines fan and of more than passing interest for those whose jazz taste



is not narrowed to extremes of modern or traditional. I was particularly struck by the force of *Save It Pretty Mama* and by the timeless melodic interpretations which Hines displays on the ballads. **R.J.G.**

● **CARMEN FOR COOL ONES**—Carmen McRae with Orchestra directed by Fred Katz. I Remember Clifford; If I Were A Bell; What's New; Any Old Time & 8 others. **Decca DL 8738 $3.98**

Musical Interest: **Intelligent choices**
Performance: **Superior despite backing**
Recording: **Good for voice**

Carmen's singing throughout is characterized by precise diction, tasteful phrasing and is always sustained by a sure pulsation from within her. She needs that inner beat here because many sections of the Fred Katz arrangements are stiff. Katz has set her in four different contexts—strings, woodwinds, rhythm, and for one track, with brass and rhythm section that seem to have been recorded down the corridor. The woodwind arrangements are clever and rather inventive. The rest range from adequate to pretentious (as in some of the string scores). Included among the songs are *I Remember Clifford*, a tribute to the late trumpeter, Clifford Brown. Benny Golson's tender melody, however, is ill-served by Jon Hendricks' pedestrian lyrics.

Miss McRae is worth hearing, because her clarity of tone, intelligence and warmth break through the fussy paperwork. She also demonstrates here what appears to be a real growth in ballad artistry. Too bad Decca doesn't give her writers more suited to her style. **N.H.**

● **DIXIELAND AND NEW ORLEANS JAZZ** with the Original Dixieland Jazz Band; Jelly Roll Morton; Wingy Manone; Sidney Bechet; King Oliver; Mezz Mezzrow; Chubby Jackson; Paul Whiteman; Bunny Berigan; Ben Pollack; Gene Gifford; Chamber Music Society of Lower Basin Street. **RCA Camden CAL 446 $1.98**

Musical Interest: **Exceptional**
Performance: **Spotty**
Recording: **Pre hi-fi**

This is another in the excellent series of low-priced Camden re-issues of jazz items of an earlier day. Although the recording is acoustical on many of the tracks, the music is good and the performances not only outstanding, but out of print for some time.

The Original Dixieland Jazz Band is surprising in its intensity; Wingy Manone was much more authentically jazz then than now; Sidney Bechet is remarkable in almost all his performances, but was particularly strong here. The Chubby Jackson side is good clean fun and the Berigan track is a fine example of big band jazz of the Thirties. Pollack's *Shirt Tail Stomp* gives us early Benny Goodman, long before he became a household name. I felt the inclusion of the last two tracks (Gene Gifford and the Chamber Music Society) lowered the average of the LP considerably.

R.J.G.

THEATER & FILMS

● **THE APPLE CART**—Scene (Bernard Shaw); **POEMS BY NOËL COWARD.** Noël Coward and Margaret Leighton. **Caedmon TC 1094 $5.95**

Musical Interest: **Quite a bit**
Performance: **Honors to Miss Leighton**
Recording: **Satisfactory**

In 1953, Noël Coward and Margaret Leighton appeared together in a London revival of Shaw's *The Apple Cart*, and they have been presented here in the *Interlude* scene from the play. It is a good choice, as it is a practically self-contained episode consisting of verbal sparring on the general topics of love, marriages, and mistresses. Mr. Coward is an imperious performer who cannot help but make a line such as "I could not resist you" sound as though resisting were the easiest thing he could do, but Miss Leighton's acting is a rare treat.

The poems by Mr. Coward sustain interest remarkably. They are at their best in the more personal revelations, such as *The Boy Actor* and *Do I Believe*, but there is some witty stuff too, particularly *A Lady at a Party* and the Ogden Nashish *Opera Notes*. Again it is Miss Leighton who turns in the mote winning performance, one full of warmth, subtlety and charm, while Mr. Coward has a tendency toward self-approving declamation. **S.G.**

● **THE BIG COUNTRY** (Jerome Moross). Soundtrack recording with Symphony Or-

chestra, Jerome Moross cond. **United Artists UAL 40004 $4.98**

Musical Interest: **Considerable**
Performance: **Compelling**
Recording: **Commendable**

Best known for his Broadway scores for *Ballet Ballads* and *The Golden Apple*, Jerome Moross has recently joined the ranks of composers of film music. He is a most welcome addition. His music for *The Big Country* is atmospheric and dramatic without recourse to the more obvious musical clichés of the westerns, and it stands up admirably on its own. Due to the exigencies of the plot, there is a lessening of interest on the second side, but this, of course, is one of the built-in problems of transferring a soundtrack to records.

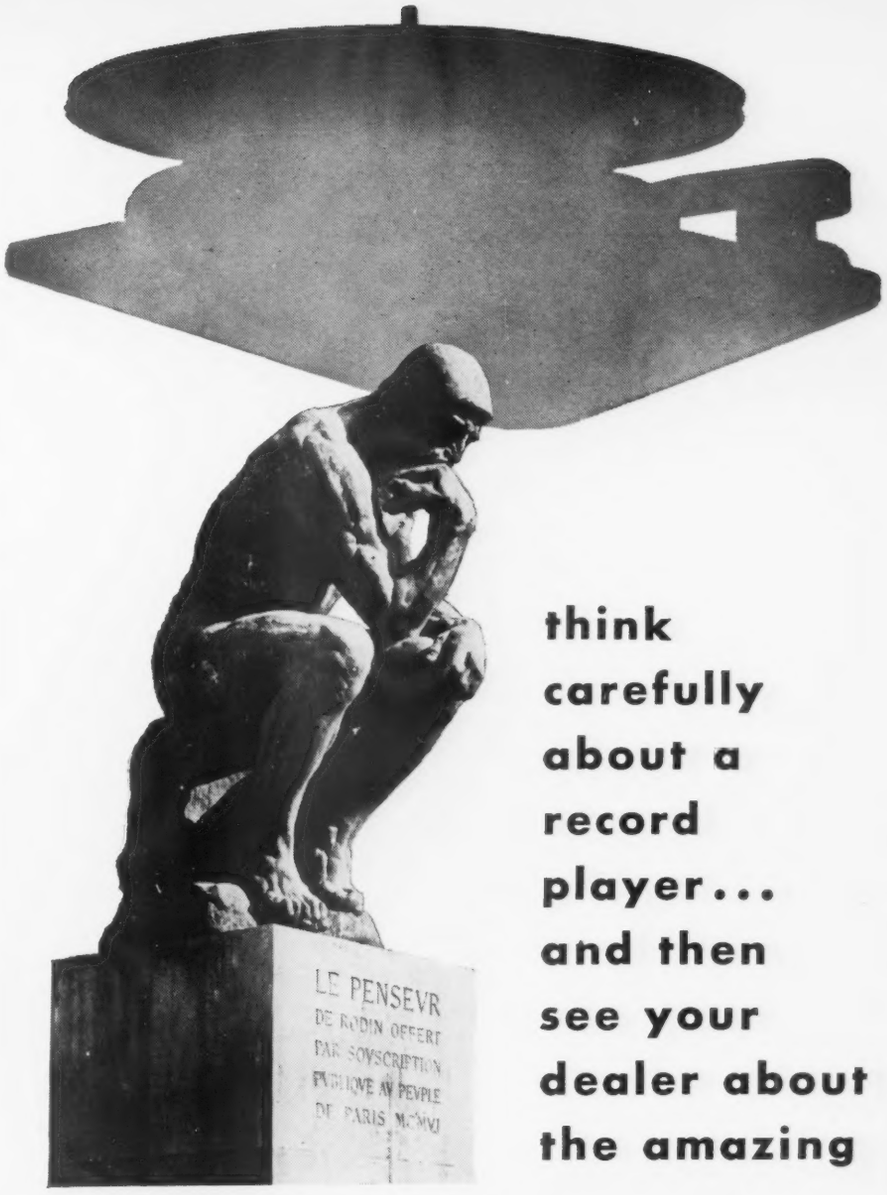
S.G.

● **DIE DREIGROSCHENOPER (Kurt Weill-Bert Brecht) complete.** Lotte Lenya, Wolfgang Neuss, Willy Trenk-Trebitsch, Trude Hesterberg, Erich Schellow, Johanna Koczian, Wolfgang Grunert, Inge Wolffberg and others, with Orchestra and Chorus, Wilhelm Brückner-Rüggeberg cond. **Columbia 02L 257 2 12" $9.98**

Musical Interest: **Yes, indeed**
Performance: **Skillful**
Recording: **Variable**

The original cast recording of the thirty-year-old *Die Dreigroschenoper* is still available in excerpts on Telefunken, and, of course, M-G-M has a little gold mine in the original cast album of Marc Blitzstein's English version, *The Threepenny Opera*, but this is the first recording of the complete score of Kurt Weill's and Bert Brecht's most popular work. Save for technical vagaries which at times produce a hollow sound and at other times one that is inclined to be a bit close, the album (complete with German-English text) is one to make all concerned proud. Conducted by Wilhelm Brückner-Rüggeberg, who performed the same chore for Columbia's brilliant version of the Weill-Brecht *Mahagonny*, the release includes all the verses to the songs, and also *Lucy's Aria*, which had been omitted from the original production. Heading the expert cast is the composer's widow, Lotte Lenya, who may also be heard on both the above mentioned Telefunken and M-G-M sets.

Mahagonny and *Die Dreigroschenoper* were produced at about the same time, and both reflect an extremely grim view of life brought about by the tragic conditions in Germany just before the rise of Hitler. But whereas the former was never a great commercial success, the latter has been revived frequently, and, in the Blitzstein version, is currently in its fourth year at New York's Theatre De Lys. The reasons for *Die Dreigroschenoper's* continued good health are many. Primarily, I believe is the fact that it makes its pessimism palatable by dealing with a class of society set apart from the "respectable" elements, whereas *Mahagonny* very decidedly deals with all mankind. While the implications of *Die Dreigroschenoper* may be universal, the characters (based, of course, on the English lowlifes of John Gay's *Beggar's Opera*) belong to the very specific strata of thieves, procurers, prostitutes, and venal police. Even its mock heroic ending, with the bit-



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BETTER LAYTON THAN EVER featuring Eddie Layton and Rhythm Section I Love Paris, Tenderly, Hawaiian War Chant & 9 others. Mercury MG 20377 $3.98	√√√	√√√	√√√√	10
BRIEF INTERLUDE featuring Otto Cesana and Orchestra All original selections composed by Cesana. Capitol T 1032 $3.98	√√√	√√√	√√√√	10
DANCE DATE featuring Larry Clinton and Orchestra Study In Blue, Study In Red, Limehouse Blues & 9 others. Camden CAL 434 $1.98	√√√√	√√√√	√√	10
DANCING OVER THE WAVES featuring Ray Anthony and Orchestra Liebestraum, Beautiful Lady, Martha's Song & 9 others. Capitol T 1028 $3.98	√√√	√√√√	√√√	10
LISBON AT TWILIGHT featuring George Melachrino Orchestra April In Portugal, Ladies Of Lisbon, Una Casa Portuguesa & 9 others. RCA Victor LPM 1762 $3.98	√√√	√√√√	√√√	10
STRAUSS WALTZES featuring Melachrino Orchestra Morgenblätter, Emperor Waltz, Artists' Life & 9 others. RCA Victor LPM 1757 $3.98	√√√	√√√√	√√√	10
12 EASY LESSONS IN LOVE featuring Carmen Cavallaro Speak Low, There's A Small Hotel, Please Be Kind & 9 others. Decca DL 8747 $3.98	√√√	√√√	√√√	9
CLAUDE ON A CLOUD featuring Claude Thornhill and Orchestra Moonlight Cocktail, Stars In My Eyes, I Married An Angel & 9 others. Decca DL 8722 $3.98	√√√	√√√	√√√	9
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KEYBOARD MAGIC featuring Ami Aloni, Pianist Blue Moon, Summertime, Golden Earrings & 9 others. Liberty LRP 3082 $4.98	√√	√√√	√√√	8
MY MAN featuring Mary Lou Brewer with Sy Shaffer and Orchestra Mad About The Boy, My Kinda Love & 10 others. Westminster WP 6081 $3.98	√√	√√√	√√√	8
THROUGH THE YEARS featuring George Beverly Shea with Chorus and Orch. Bless This House, Through The Years, Because & 9 others. RCA Victor LPM 1642 $3.98	√√	√√√	√√√	8
BAUBLES, BANGLES AND BEADS featuring The Kirby Stone Four Bidin' My Time, Zing! Went The Strings Of My Heart & 10 others. Columbia CL 1211 $3.98	√√	√√√	√√	7
DANCE, DANCE, DANCE! featuring Geraldo and Orchestra Medley of 36 dance favorites. Camden CAL 442 $1.98	√√	√√	√√√	7
OPEN HOUSE WITH RALPH AND BUDDY BONDS featuring twin Hammond organs Medley of 36 tunes. Epic LN 3492 $3.98	√√	√√	√√√	7

Musical Interest:	Excellent √√√√	Pleasing √√√	Fair √√	Dull √
Performance:	Superb √√√√	Good √√√	Adequate √√	Disappointing √
Recorded Sound:	Brilliant √√√√	OK √√√	Fair √√	Poor √

ter reminder that in real life people seldom get saved in the nick of time, gives its audiences a chance to smile at others, no matter how briefly. **S.G.**

• • • STEREO—Columbia 02S 201 2 12" $11.98

Stereo Directionality: **Rather static**
Stereo Depth: **Very good**

While all of the music of the opera has been included in the album, only a little of the dialogue has been retained. This may account for the noticeable lack of movement in the stereo set, although the placement of the trio singing *The Uncertainty of Human Condition* offers a striking three dimensional effect and the *Jealousy Duet* is also effective. The complaints expressed regarding the variable sound on the monaural package do not apply quite so much to the stereo set, but there is the intrusion of added surface noise. **S.G.**

POPS

• **LONG AGO AND FAR AWAY** featuring Tony Bennett with Frank DeVol and his Orchestra. It Could Happen To You; The Way You Look Tonight; My Foolish Heart; Time After Time & 8 others. **Columbia CL 1186 $3.98**

Musical Interest: **High**
Performance: **Unusually good**
Recording: **Excellent**

Although Tony Bennett has made his name as a pop singer, with a string of juke box hits to his credit, he is a gifted interpreter of romantic songs with an ability, on occasion, to inject a high degree of nostalgia into his performance.

This album, with tasteful accompaniment by Frank DeVol to aid the singer, is one of the best bits of work Bennett has turned out so far. The tunes are all romantic ballads particularly well suited to his voice. Ralph Sharon, the British pianist who is Bennett's accompanist, is the conductor of the orchestra on one track. **R.J.G.**

• **MY HEART SINGS** featuring POLLY BERGEN with orchestra conducted by Luther Henderson. I'm In The Mood For Love; When I Fall In Love; Don't Blame Me; My Heart Sings; I Cried For You & 7 others. **Columbia CL 1171 $3.98**

Musical Interest: **Broad**
Performance: **Top notch**
Recording: **Excellent**

Although Miss Bergen is a dramatic singer with all the mannerisms of the breed, she still manages to bring a degree of genuiness to her work that is refreshing. In a way, perhaps because of her identification with Helen Morgan, she is something of a throw-back to the "torch-singer." Whatever it is, it is definitely attractive and she is definitely individual and no mere imitator. Her choice of tunes is always excellent and the accompaniment by Luther Henderson is very good. This is a pleasant album with an intriguing sort of after-hours sound. **R.J.G.**

• **RE-PERCUSSION** with DAVID CARROLL and his Orchestra. Chinatown My Chinatown; Dizzy Fingers; The Peanut Vendor & 7 others. **Mercury MG 20389 $3.98**

Musical Interest: **Sound bug special**

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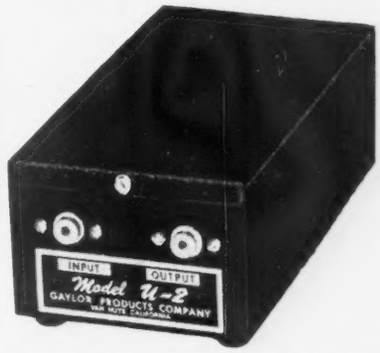
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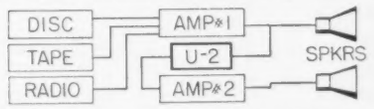
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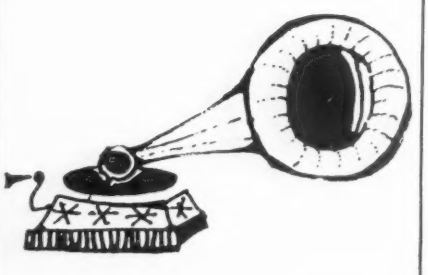
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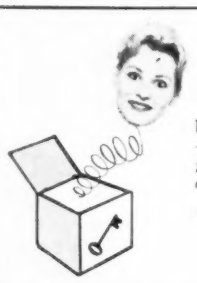
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Performance: **Outstanding**
Recording: **Top notch**

The tweeter-woofer set will have a field day with this program of intriguing sounds by almost every conceivable percussion instrument ever invented, from the Casabel to the finger cymbal. The contents are rather like some of Sid Bass's work, but more so. In addition to the percussion, there's a selection of string and wind instruments. It is all recorded with unearthly fidelity. **R. J. G.**

• **YESTERDAY AND TODAY**—MAURICE CHEVALIER **with Orchestra, Glenn Osser cond.** I Was Lucky; My Ideal; Valentine; The Best Things In Life Are Free; Fascination & 19 others. **M-G-M 2 12" $9.96**

Musical Interest: **Could be better**
Performance: **Still a charmer**
Recording: **Fine**

The almost legendary M. Chevalier has been quite active of late in the recording studios, but this is the first recent attempt to present him in a program featuring some of the American songs he helped make famous. These have been included on a platter titled *Yesterday*, while a dozen songs not specifically identified with him have been grouped together on a record called *Today*. The fact that some of the selections found on *Today* are older than some of those on *Yesterday* makes the nomenclature a bit misleading, but this should not disturb the Chevalier fans too much. What might disturb them, however, is that many of the old favorites have not been included, and that the running time for the four sides comes to only about forty-five minutes. **S. G.**

• **IN LONDON WITH THE COLDSTREAM GUARDS**—Band of the Coldstream Guards, **Major Douglas A. Pope cond.** 'Appy 'Ampstead; A State Procession; Three Of A Kind; Covent Garden & 6 others. **RCA Victor LPM 1674 $3.98**

Musical Interest: **London tour**
Performance: **First-rate**
Recording: **Perfect**

Last month, Columbia issued a collection titled *Music of the City . . . London*, with Wally Stott's Orchestra. RCA's current release attempts much the same thing: a musical tour of the city with occasional sound effects for local color, including Big Ben (natch!), traffic, a street vendor's cries and the sound of horses trotting on cobblestones. As for which of the two records to buy, it all depends on whether you prefer your musical sightseeing to the accompaniment of a military band or a highly-strung orchestra. **S. G.**

• **FLAMES, FLAPPERS AND FLASKS**—JOE GLOVER **and His Collegians.** Collegiate; Last Night On The Back Porch; These Will Be The Good Old Days; I Love The College Girls & 8 others. **Epic LN 3493 $3.98**

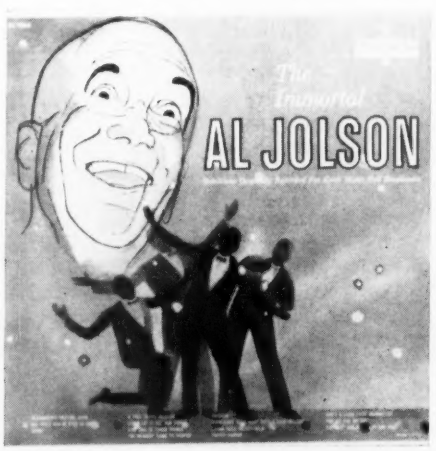
Musical Interest: **The berries**
Performance: **Cat's whiskers**
Recording: **Peachy**

Like others, Joe Glover has found much material of the Twenties that is still fun to hear, particularly in the arrangements of the period. The songs he has chosen are not necessarily the best, but they all have the unmistakable flavor of the decade, and are concerned with such assorted topics as the razzmatazz of college life, back-porch petting, and the exploits of a comic strip character named Barney Google. My own favorites are the poetically titled gem, *Just Like a Butterfly that's Caught In the Rain;* the lovely *Sweet Lady* that Frank Crumit sang to Julia Sanderson in *Tangerine;* and the heart-warming ballad of Fred Fisher, *Daddy, You've Been a Mother to Me*, with its wonderful lines, "You might have gone with the boys every night/You gave them up just to bring me up right." Ah, the Twenties! **S. G.**

• **THE IMMORTAL AL JOLSON** **with Orchestra, Lou Bring cond.** Alexander's Ragtime Band; Dinah; She's A Latin From Manhattan; For Me And My Gal & 10 others. **Decca DL 9063 $4.98**

Musical Interest: **Jolson gems**
Performance: **At his best**
Recording: **Surprisingly good**

The late George Jean Nathan once described Al Jolson's manner of singing as that of "a boiler in a sentimental mood," and went on to explain that "he steams and gurgles; he gives forth considerable moisture, both in perspiration and tears; he rattles and quivers and shakes." But Jolson, as Mr. Nathan concluded, could get his message across and this recent release is ample proof of it. Taken from tapes of



his 1947 Kraft Music Hall broadcasts (which were discovered in his vault only last year), these fourteen selections display the famed Mammy singer in a variety of emotions as he covers many of the songs associated with his career. There is no dialogue or patter included, except for a tasteful, touching bit at the end when Jolson simply says, "Good night, everybody." **S. G.**

• **TORCHIN'**—FRANKIE LAINE **with Orchestra directed by Frank Comstock.** A Cottage For Sale; Here Lies Love; I Got It Bad; Body And Soul & 8 others. **Columbia CL 1176 $3.98**

Musical Interest: **Superior sorrow songs**
Performance: **A disciplined Laine**
Recording: **Sensitively balanced**

Torchin' is Frankie Laine's most musical album in some time. There is no oppressive mule-whipping and much less distortion of lyrics and musical line than usual. In this set of unrequited love songs, Laine is restrained and therefore more tasteful,

but he still communicates the throbbing emotion that is his trademark. Frank Comstock's arrangements complement him softly and the album as a whole builds an appropriate remembrance - of - things - past mood. Included is a song unfamiliar to me, *Midnight on a Rainy Monday*, that should be heard more often. **N.H.**

• **POP GOES THE SWINGIN' MARCHIN' BAND,** Ray Martin cond., Rock Around The Clock; Cheer Leader Cha-Cha; April Love; Begin The Beguine & 10 others. **RCA Victor LPM-1771 $3.98**

Musical Interest: **Some**
Performance: **Swingin' a bit heavily**
Recording: **Pretty great**

Keeping abreast of the widespread band activity in schools throughout the United States, Ray Martin has updated the march tempo somewhat by presenting a program of ballads, rock and rollers, cha-chas and the like to show the variety of rhythms that can be adapted for bands. I think, though, that some of the arrangements would have benefited from a lighter touch; a plethora of brass and percussion can really wear you down after a while. The brightest tracks are those devoted to Latin American numbers in which native instruments provide much needed color. **S.G.**

• • • STEREO—RCA Victor LSP-1771 $5.98

Stereo Directionality: **Tasteful**
Stereo Depth: **Encompassing**

The stereo effects are well done. There is, for instance, a grand spaciousness of sound in the *Cheer Leader Cha-Cha*, and the other south-of-the-border pieces benefit from the double tracking by enabling the native effects to stand out with admirable clarity. **S.G.**

• **SONGS OF KURT WEILL** featuring CATHERINE SAUVAGE with Christiane Legrand, Les Quatre Barbus, Yves Robert, and Orchestra, Franck Aussman cond. Chanson de Barbara; Alabama Song; Le Roi d'Aquitaine; Surabaya Johnny & 10 others. **Epic LC 3489 $3.98**

Musical Interest: **Weill à la française**
Performance: **Superb**
Recording: **Good presence**

Here is a great collection of pre-Broadway songs by Kurt Weill, all sung in French by an extremely gifted group of artists. Among them is Catherine Sauvage, whose interpretations are marked by rare sensitivity and fine dramatic projection. Although most of the pieces are from such German works as *Mahagonny*, *Die Dreigroschenoper* and *Happy End*, three have been taken from Weill's single French score, *Marie Galante*, which he wrote with playwright Jacques Deval. Frenchmen have considered these songs so "French" that at the time the play was running, there was widespread disbelief that they could be written by the young German who had just fled his country in the wake of Hitler's rise. Indeed, one of the songs, *J'attends un navire* (which may remind some of Weill's *My Ship*), was adapted as the song of the French resistance during World War II. **S.G.**

• **NEL BLU DIPINTO DI BLU** featuring DOMENICO MODUGNO. Ventu d'estati; O ccafé; Pasqualino maragia; O specchio & 8 others. **Decca DL 8808 $3.98**

Musical Interest: **Insinuating**
Performance: **Inimitable & inescapable**
Recording: **Unspectacular**

Here it is—the original, and, to most people, the only *Volare*, in a collection that also includes other samples of Modugno moods. At present, there seems to be an attempt to push *Resta cu mme* (*Stay Here With Me*), but *Strada 'nfosa* and *La cicoria* seem to me to be even more attractive. This Sicilian serenader is an engaging performer, even if you don't know what the words mean, and it's reassuring (or frightening—depending upon your view) to know that he shows evidence of being more than a one-hit composer. **S.G.**

• **POPPPPPP!** featuring ANDRÉ POPP and His Orchestra. Ma Nounou du Tanganyika; Musique mécanique; Mélodie du sud & 9 others. **Columbia WL 130 $4.98**

Musical Interest: **Popp's tops**
Performance: **Gallic wit**
Recording: **Super**

André Popp, the well-remembered "Elsa Popping" of Columbia's *Delirium In HiFi* album, here offers a sparkling array of musical oddities. M. Popp is a great one for creating catchy tunes with a witty, slightly tipsy, approach, and his collection is full of droll sketches such as a waltz with an oriental flavor (*Tunisian Waltz*), a dancing bear (*Danse de l'ours*), and a tango performed with mock military precision (*Tango militaire*). **S.G.**

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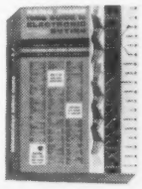
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Musical Interest: **For Belafonte fans**
Performance: **Stagey**
Recording: **Excellent**

Although the title might lead one to think this album would be of interest to the student of blues and folk songs, it is not—except as a curiously Madison Avenue approach. Belafonte is an excellent showman and he brings all that slickness to the blues where it is completely out of place, as are his highly developed mannerisms and stage tricks. The notes say that "he is freer, more earthy, more exultantly identified with his material than ever before." This may be true, but it is deceptive and does not make him good. It merely reflects on the quality of his previous albums. Belafonte is, really, a contrived product whose authenticity as a folk singer is just as superficial in this album as when he sings Israeli songs at concerts. Comparison with a genuine blues and folk singer—and there are many recorded examples of them—would quickly reveal Mr. Belafonte to be a blues singer in a Brooks Brothers suit, liner puffs notwithstanding. **R.J.G.**

● **ROBESON—Paul Robeson with Chorus and Orchestra, Harriet Wingreen, piano.** Water Boy; Deep River; Loch Lomond; All Through The Night & 9 others. **Vanguard VRS-9037 $4.98**

Musical Interest: **Tired repertoire**
Performance: **The power is still there**
Recording: **Voice close and clean**

This is Paul Robeson's first record for a regular label in ten years and accordingly is the first time he has been recorded in high fidelity. His voice still communicates with immense power. He uses his equipment with more flexibility than he usually did in his earlier records and the sound is mellower. Unfortunately, his program is mostly innocuous. Not even Robeson can make this listener thrill to hear *Danny Boy* or *Loch Lomond* again. On most of the songs, the slick accompaniment is by a choral and orchestral group; on the others, Harriet Wingreen is responsible for the unobtrusive background. Mr. Robeson at sixty continues to have much to say musically, but I hope he and Vanguard will arrange a more challenging program next time. **N.H.**

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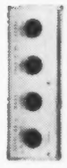
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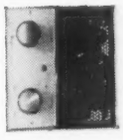


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THE FLIP SIDE



Oliver P. Ferrell, Editor

Second Thoughts on Stereo Cartridges

• Some months ago we published a short story on various stereo cartridges (September issue, page 44) which inferred that all that could be told was not appearing in print. We were then principally concerned with advertising claims on compliance. It now appears that we completely overlooked another yardstick—possibly of far greater importance—and one which most people don't want to talk or think about—channel-to-channel frequency response characteristics.

Obviously if stereophonic playback is to be effective, there must be a reasonably high order of separation in the two recorded channels. This necessitates the intricate construction of two identical sensing elements in the phono cartridge. One produces predominantly left channel voltage and the second, predominantly right channel voltage. Since both of these elements must be attached to the same stylus, there is a weighty (no pun intended) mechanical problem of developing equal compliance in all directions. If this is resolved, the designer then faces the question of securing equal voltage outputs as a function of frequency response in both channels.

If the frequency response of the two channels, as produced by the cartridge itself, is not equal throughout the spectrum, the user can be in for an aural headache. Oddly enough, the possibility that the response characteristics of the two channels might be different appears to have been overlooked. On the other hand, there is no published information on the significance of this problem. Nor do laboratory tests exist showing that dissimilar frequency response characteristics have a bearing on good stereo reproduction.

Several frequency response curves are now on my desk, representing those obtained from two prototype stereo cartridges. One is that of a magnetic cartridge which has received considerable advance publicity and will undoubtedly be well received by the public. The second cartridge is a new ceramic which the manufacturer sent us for independent evaluation. Both cartridges have a combined (left and right) frequency response extending from 30 through 15,000 cycles—for the ceramic—and 30 to 13,000 cycles for the magnetic. When the frequency response characteristics of the individual channels were determined, it was found that the left versus right channels varied as much as 3 or 4 db. apart. In the case of one of the cartridges, the outputs of the two channels were identical at 1000 cycles, but at 2000 cycles they were 2 db. apart with the left the weaker channel. The curves crossed one another at 3500 cycles and the left channel became the stronger of the two, until at 8000 cycles the spread between channels was 4 db. Beyond 10,000 cycles the curves crossed again and the right channel became the stronger of the two. At the run-off of the frequency test the right was 3 db. stronger than the left channel.

Unfortunately, such tests open up more questions about stereo than can be answered in this column. As indicated above, how much dissimilarity between the left and right frequency response curves can be tolerated? Certainly a 4 db. variation (a power increase of 2½) is distinguishable by the human ear. Not the least of our unanswered questions is about the cartridge having mis-matched elements and dissimilar channel response characteristics used with an amplifier that has ganged controls. Personally, I would like to see some conclusive information on the matching of the two elements in stereo cartridges. Let's not have a situation where the cartridge manufacturer feels that the amplifier manufacturer should arrange for some sort of compensation, while equipment designers assume the problem is the province of the cartridge people.

Stereo Amplifier Revolution

• Is there a stereo amplifier revolution in the offing? Possibly—if further tests on the CBS Laboratories designed dual-amplifier prove that it can work. Which dual amplifier? Why the one with half the number of output tubes and only one output transformer—instead of four power amplifying tubes and two output transformers!

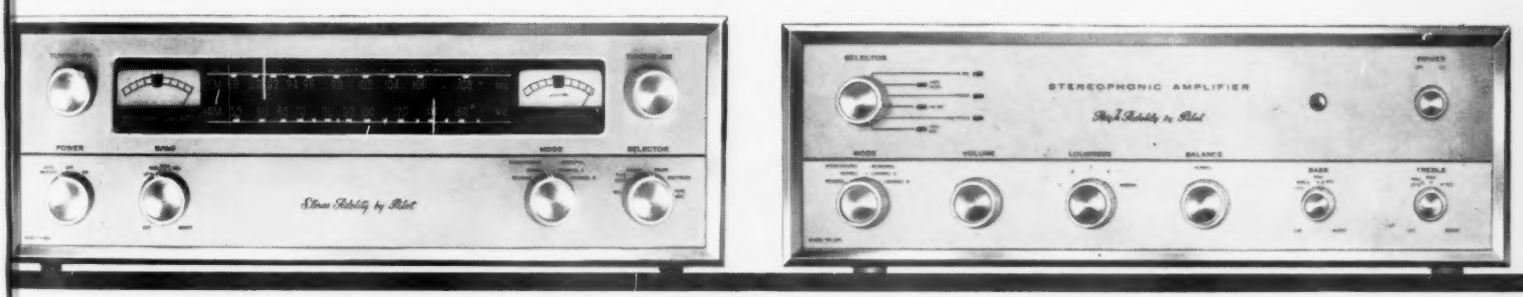
Revealed in a technical disclosure at the Tenth Annual Meeting of the Audio Engineering Society, the "two-way" stereophonic amplifier would obviously cost much less than two separate push-pull power amplifiers and only slightly more than a single amplifier. Limited to medium wattage power handling capacity, the design is credited to B. B. Bauer, W. S. Bachman, J. Hollywood and G. Maerkle, all of the Stamford, Connecticut, CBS Laboratories.

The new amplifier circuit is roughly similar to the present-day push-pull amplifier except it will use a simplified self-matrixing input stage and matrixing output transformer. Adding only five or six resistors and capacitors, plus a small "difference signal" transformer, the single amplifier will service two independent stereophonic signals. Power handling on each channel is limited to one-half the power normally available from accepted push-pull designs. Separation between the two channels is reported to be in excess of 25 db. Although this is not a tremendously high order of isolation (see comments above on stereo cartridges), it is more than sufficient for stereo playback.

Snapped up by the Heath Company, a medium wattage stereo amplifier featuring this new circuitry is scheduled for release in kit form within the next few months. If harmonic distortion can be kept within tolerable limits (not satisfactorily answered at writing), the CBS "two-way" amplifier might well slash $30-$50 from the cost of an average stereo hi-fi installation.

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The FA-680 is priced at $199.50, and the SM-245 at $189.50. Both are supplied complete with enclosures, attractively finished in vinyl black and gold. Other Pilot components offer you a wide choice of stereo system combinations. See and hear them at your Pilot dealer, or write for complete details and specifications.

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